

PA 4488

.K6

Copy 1

**BISHOP BURGESS'S
VINDICATION OF
BISHOP CLEAVER'S EDITION**

**OF THE
"Decretum Lacedaemoniorum contra Timotheum,"
IN ANSWER TO
RICHARD PAYNE KNIGHT.**

A most interesting work, particularly valuable for the vindication of the celebrated verse of St. John.

Curious facsimilies of the Five remarkable original MSS, in the Bodlean, Selden, Harleian, Royal, and Trinity College Libraries.

Not Printed for Sale.

7p 218

bat^o

Wargrave Jennings:

(Author of "The Rosicrucians,
4v., 4s.)

5th. January, 1883.

A

VINDICATION

OF

BISHOP CLEAVER'S EDITION

OF THE

DECRETUM LACEDÆMONIORUM

Contra Timotheum.

[Faint, illegible handwritten text]

UNIVERSITY

OF THE STATE OF NEW YORK

THE STATE LIBRARY

ALBANY

A
VINDICATION
OF
BISHOP CLEAVER'S EDITION
OF THE
DECRETUM LACEDÆMONIORUM
CONTRA TIMOTHEUM,
FROM
THE STRICTURES OF R. P. KNIGHT, Esq.

BY THE
BISHOP OF ST. DAVID'S.

Thomas Burgess

LONDON:

PRINTED BY J. NICHOLS AND SON, 25, PARLIAMENT STREET.

1821

UNIVERSITY OF TORONTO

PA 4488
K6

LIBRARY OF THE UNIVERSITY OF TORONTO

100 UNIVERSITY AVENUE TORONTO ONTARIO

STANDARD BOOK NUMBER

205449

'13

PRINTED IN CANADA

OF

UNIVERSITY OF TORONTO



UNIVERSITY OF TORONTO

UNIVERSITY OF TORONTO LIBRARY

Letter to the ... bp of Durham,
on the origin of the Pelasgi, and on the
original name and pronunciation
of the Æolic digamma; in answer
to Professor Marsh's *Horae pelagicae*

ADVERTISEMENT. *Cornwallis, 1815*
(B.M.)

THE subject of the following pages was commenced as a *Postscript* to a Letter to the Bishop of Durham, on the Origin, Form, and Pronunciation of the Æolic Digamma. The Postscript has been printed some years, but not published, for reasons in which the Public are not interested. A printed copy of it was given to Dr. HALES previously to the publication of his Work on *Faith in the Holy Trinity*; which I mention on account of a reference, which he made to it in the Second Volume, as if it had been then published. It is now distributed as presents to a few Friends, for the sake of that part of its contents (p. 61—67) which relates to the celebrated verse of St. John in his First Epistle, the authenticity of which I hope to prove on grounds of *external* evidence, as well as internal, by *Greek* authorities as well as Latin, in a *Vindication of it from the objections of M. Griesbach and others.*

From the singular curiosity of this ancient monument of Greek literature, it appeared desirable that fac-similes should be taken of its more remarkable manuscripts; which has been done, and will, I trust, be acceptable to the learned Reader. Of the fac-similes which are prefixed to this Tract, those which are from manuscripts in the Bodleian Library and the British Museum, were copied by the Artists who engraved them. The fac-simile of the Manuscript in the Library of Trinity College, Cambridge, was very obligingly taken for me by the Rev. JAMES HUSTLER, Fellow and Tutor of the College, who afterwards compared the lithographic engraving with the manuscript, and the plate was finished according to his corrections. The fac-similes have been all executed since the following pages were printed.

T. ST. DAVID'S.

London, May 16, 1821.

CONTENTS.

	Page
Fac-similes of Bodleian, Selden, Harl. Reg. et Trin. Coll. Cantab. manuscripts.	
Objects of the Postscript	2
Language of the Spartan Decree	2
Characteristics of the Spartan dialect	2, note
The Decree a great literary curiosity	3
Subject of the Decree	3
Various editions of the Decree	4
Text of Ed. Bas. 1570	6
Text of Ed. Oxon. 1777. literis min.	7
Text of Ed. Gronov.	8
Text of Ed. Oxon. literis maj.	9
Editoris Oxoniensis Latina Versio	10
Collation of text Oxon. with Ed. Bas. et Gron.	13
Interchange of Θ et Σ	15
Affinity between the Æolic Digamma and the Spartan Β	19
Use of P for Σ in past participles	23
The Latin language a species of Æolic dialect	24
Feminine nouns singular derived from neuter par- ticiples plural	25, note

	Page
Æolic terminations of Latin words	25
Origin of active nouns from passive participles	25
The simplest of our apprehensions denominated from passive participial forms :	25
<i>Ἀναξ</i> not a mere <i>curator</i> or <i>superintendent</i>	29
Origin and meaning of the word <i>Ἀναξ</i>	30
False assumptions of revolutionary principles	30
Homer's anti-democratic principles	31
A passage of Homer explained	37
<i>Ἐναρμονίος</i> , its different meaning, when applied to ancient and to modern music	40, 41
Moral character of ancient Greek music	46
The chief materials of Christian education, what	48, note
Music an ordinary part of Greek education	48
Moral effects of ancient music	49
Influence of music on national manners	51, 52
Excerptum ex Boethii libro	55
Text of the Spartan Decree as proposed to be read	56
English translation of the Decree	57
Preservation of the Decree by Boethius	62
1 John, v. 7. preserved by Latin writers	63
The whole passage (ver. 7, 8.) first quoted by Latin writers	65
Comparative history of the Spartan Decree, and of 1 John v. 7	65
Defence of Bishop Cleaver's list of books for the younger Clergy	67—76
Larcher's recantation of his anti-christian opinions	77

AB.

νοστράμ
ΣΑΗΟΜΕΤΕΡΑΗ
preter septem
ΙΑΤΑΗ ΕΠΤΑ
uoces introducens
ΟΗ ΕΙΧΑΤΟΗ
cordas.

ΧΟΡΑΙΑΡ
riam prosimpla
ΑΙΤΑΗ ΑΝΗΛΟΑΡ
meromaticum
ΜΑΤΟΣΤΗΕΙΕ
p genere enarmonico
ΛΟΗΤΩ ΠΟΙΤΑΗ

facsonem eleusinz
ΙΑΤΟΝΑ ΤΑΡΕΛΕΥ
disperzione.
ΔΙΑΣΚΕΙΑΗ
doctrina edocuit.

ΔΑΚΚΕ ΔΕΔΟΧΘ
accusabant

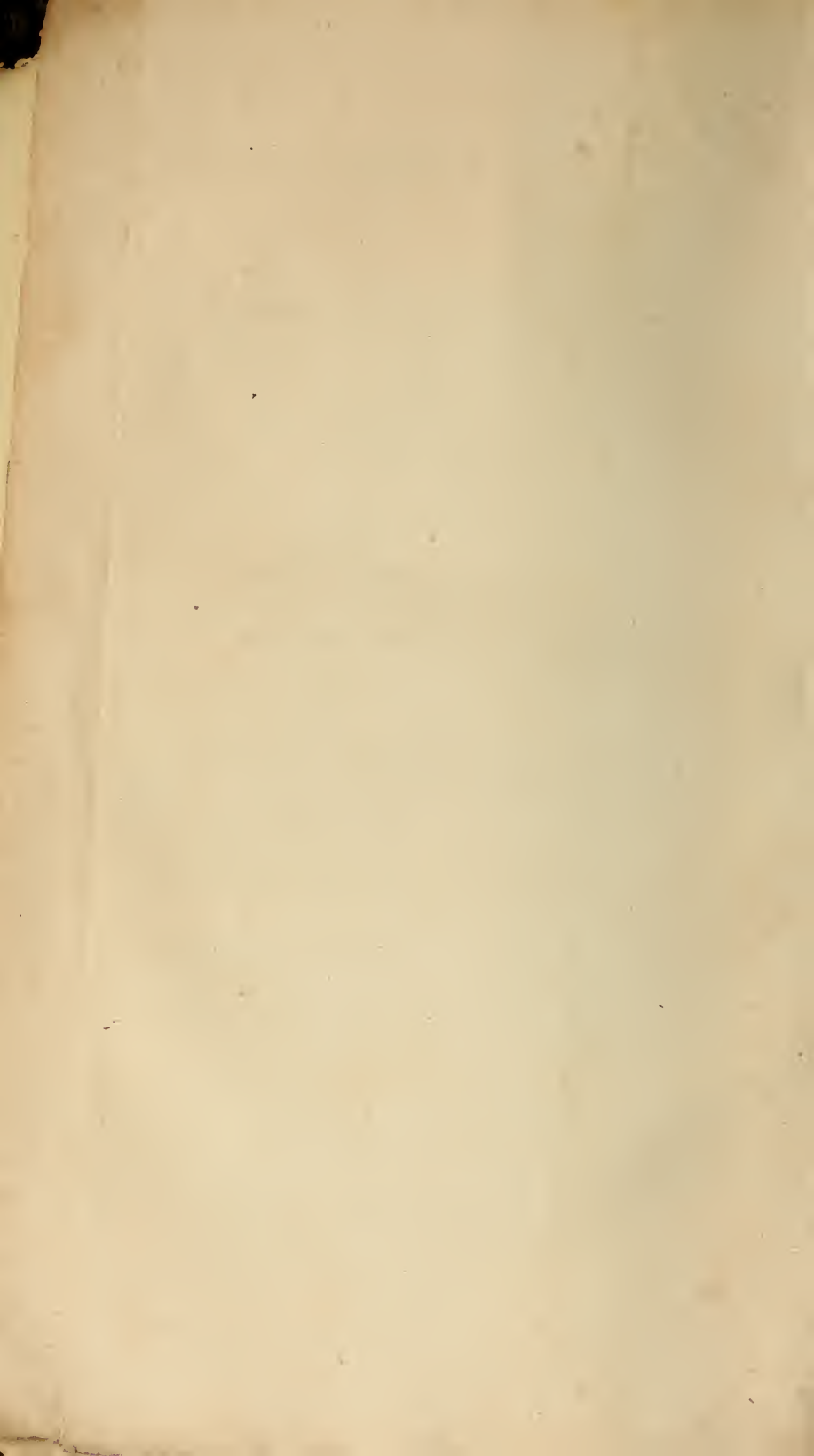
ΜΕΜΥΔΤΤΑΙ
damz extendens

ΔΙΑΗ ΕΚΤΑ ΜΟΗ
ra un hoc uident

ΤΟΡ ΤΟΤΑΡ
ciuitatem aliquid
Η ΕΠΙΦΕΡΕΝ ΤΙΤΟΗ
gloria certantium.
ΚΛΕΟΡ ΑΤΟΝΘΙΩΗ

EX CODICE MS. COLL. TRIN. CANTAB.

quoniam timotheus milesius ueniens in nostram
 ΕΠΗΥΔΗ ΘΙΜΟΘΕΟΥ ΟΜΙΧΝΙΟΥ ΠΑΡΤΙΜΕΝΟΥ ΕΤ ΤΗΝΟΜΕΤΕΡΑΝ
 civitatem! antiquam propriam spernens artem! quam preter septem
 ΡΟΛΙΝΤΑΜ ΠΑΛΙΑΝ ΜΟΧΗ ΑΤΙΜΑΣ ΔΕΚΑ. ΙΤΧΗ ΜΑΤΑΗ ΕΠΤΑ
 cordarum citharam subuenit. & modulatione multas voces introducens
 ΧΟΡΑΑΝ ΚΥΘΑΡΙΤΗ ΑΠΟΣ ΤΡΕ ΦΟΜΕΝΟΣ ΠΟΛΙ ΦΟΗ ΕΙΣΧΤΟΗ
 demoluit auditus iuenum: per multas cordas.
 ΔΥΜΑΙΗΕΤΑΙ ΤΑΡΑΧΟΛΡ ΤΟΗΗΕΟΝ ΔΙΑ ΤΕΑΡΤΟΛΥ ΧΟΡΑΙΑΡ
 & enim nouam modulatione genuit. & uariam pro simpla
 ΚΑΙΤΑΡ ΚΑΗΟΤΑΤΟΡ ΤΟΜΕΛΕΟΡ ΑΤΗΝΗΗΗ ΚΑΙ ΠΟΙΚΙΤΑΗ ΑΝΗΛΟΛΡ
 & ordinata circumuenit, proprium nomen meromaticum
 ΚΑΙ ΤΕΙΔΜΕΝΑΡ ΑΜΦΙΕΝΗΥ ΤΚΙ. ΤΑΗΑΥΑΗ ΕΠΙΧΡΟ ΜΑΤΟCΤΗΕΙC
 genus constreuens quod est mollius. diuisione p genere enarmonico
 ΤΑΜΕΝΟΡ ΤΑΗΤΟΜΕΛΙΟΡ ΔΙΑCΚΕΙΗ ΑΗΤΙΑΡ ΕΗΑΡΜΟΗΙΩ ΠΟΙΤΑΗ
 faciens consuetudinem mutam. uocatus autem & in agonem eleusine
 ΑΠΟCΤΡΟΦΟΗ ΑΜΟΙΕΑΗ. ΠΑΡΑΚΛΕΤΕΙCΑΚΑΙ ΕΝΤΟΗΑΤΟΝΑ ΤΑΡΕΛΕΥ
 matris turpitudinem diuulgauit fabulosa disputatione.
 CΙΗΙΑΡ ΔΑΜΑΤΡΟC ΑΠΡΕΠΕΔΙΕC ΚΕΙCΑΤΟΤΑΗ ΓΥΜΝΙΑ ΔΙΑCΚΕΙΑΗ
 & enim emelesion partus nouem undecies noua doctrina edocuit.
 ΤΑΗΤΑΡ CΕΜΕΛΟΡ ΨΑΙΗΑΡ ΟΥΚΕΝΑΙΚΑΤΟΡ ΗΕΟΡ ΔΙΑΔΗΚΕ ΔΕΔΟΧΘ
 detalibus reges & rethores accusabant
 ΑΙΦΑ ΠΕΡΤΟΥΤΟΗ ΤΟCΒΑCΙΛΕΥΡ ΚΑΙ ΤΟΡΕΤΕΡΟΡ ΜΕΜΥΔΤΤΑΙ
 timotheum. addidit autem & undecimam cordam. extendens
 ΤΙΜΟΘΗΩΗ. ΕΠΑΗΑΚΑΤΑΙ ΔΕ ΚΑΙ ΤΑΗΕΗΔΕCΑ ΧΟΡΔΙΑΗ ΕΚΤΑ ΜΟΗ
 superfluas relicta septem cordarum cithara uñ hoc uident
 ΤΑΡΠΕΡΙΤΑΡ ΥΠΟΧΙΡΟΜΕΗΟ ΤΑΡΕΗ ΤΑΥΠΟΡ CΚΑCΤΟΡ ΤΟΤΑΡ
 singularis cuius grauitate timuit ne inspartianum civitatem aliquid
 ΠΟΛΙΟΡ ΒΑΡΟΡ ΟΡΙΟΗ ΕΛΑΒΕΤΑΙ ΕΤΤΑΝΕΠΑΡΤΑΗ ΕΠΙΦΕΡΕΝ ΤΙΤΟΗ
 induceret inconuenientiam uictimarum. & sic forte perturbaret gloria certantium.
 ΜΗ ΚΑΛΩΗ ΝΕΤΟΗ ΜΕ. ΠΟ ΤΕΤΑ ΠΑΡΕΤΑΡ ΚΛΕΟΡ ΑΤΟΝΘΙΩΗ.



Boetii Cod. MS. Reg. 15. B. IX

omdefuit. ueniens. ^{qui} ^{thimochus}
 OF. OAMCE CIOB. ПАРАГІМЕНОР. ЕТ ТАН. ДІАМЕТРАН. ПОЛИН. ТАНТАА
^{in man} ^{cutraem} ^{au}
 ЛІАН. АІІАН. АТІААС. ДЕ КА. І. ТАН АІАТАН. ЕПТАУРА АН. КІАРИС
^{sepreu} ^{cordarum} ^{cicharam}
 ІУ. АПОСТРЕ. ФОМЕНАР. ПОЛІ. ФОНІАН. ЕІСАГОН. АІАІІНСТА. ТАР. АКОАР.
^{subierre.} ^{modulationem.} ^{mutat} ^{uocel.} ^{introducens} ^{demoluit.} ^{audicat}
 ТОН НЕОН. ДІАТЕТАР. ШОУХОРАУАР. КА. ГАР. КЕНОТАТОР. ТАМЕАЕОР. АТ
^{iniciam} ^{pcr} ^{nam} ^{pro} ^{siuipa.} ^{et} ^{ordmata.} ^{circu uome}
 ЕЕННЕ. КА. МОУТАНАПІ. АРАОАР. КА. ТЕТАМЕНАРАПІВІНІТАІ. ТАН
^{pro} ⁱⁿ ^{chromacum.} ^{genus.} ^{struens.} ^{quod est moluif.} ^{diuifionem.} ^{pro}
 МОДН. СУХРОМАТОР. СІНЕС. ТАМЕНОР. ТАНТА АЕАІОР. ІАСКЕІН. ІНТТ
^{etiampno} ^{io} ^{faciens.} ^{querfione.} ^{mutam} ^{noctat.}
 ІТАР. ЕТАРАМОНО. ПОСТАН. АНТІС. ТРОФОН. ДМОІВАН. НАРАКАЕТЕІС.
^{nuir.} ^{et.} ^{agnem} ^{elafine.} ^{maris.} ^{curpudine.} ^{denulga}
 ДЕКА. ЕН. ТОН. АГОНА. ТАР. СЕІСІНІАР. АІАТРОР. АПРЕПЕ. АЕС. КЕІСІ.
ⁱⁿ ^{subidola} ^{diffpofitione} ^{enim} ^{fenule} ^{lpi} ^{mar.} ^{fur.} ^{parcus.} ^{non} ^{undecies}
 ТО. ТАНТО ОАМІФО. АІАСКЕІАН. ТАНТАРЕМЕТАР. АІАНАР. ОУК. ЕНАІК
^{noius.} ^{doctore} ^{edocuit.} ^{detalibus} ^{reges.}
 А. ТАУР. НЕОР. АІАКІН. ДЕДОХАІФА. ПЕРІТОПТІН. ТОНВАСІАЕОР
^{rechorf.} ^{accidit} ^{chimerelum.} ^{addidit.} ^{auto} ⁷ ^{undec.}
 КАПТОРЕФОРОР. АЕАРАТАІ. ТІАМОТ. ЕОМ. ЕПНАКАЗАІ. ДЕКАІ. ТАНЕНА
^{na.} ^{chola} ^{excedent.} ^{supor.} ^{flus} ^{relicta} ^{sepreu.}
 ЕКАХОРААН. ЕКТАМОН. ТАРТАРПЕРІТТАР. УПОАІНПОАЕНО. ТАР. ЕПТОП
^{cordaxi} ^{orchara} ^{uo} ^{figlaris} ^{auis} ^{struus.} ^{uidens.} ^{timuro.} ⁱⁿ ^{practam.}
 ООРЕКАТОР. ТО. ТАР. ПОАІОР. БАРОР. ПРОРІ. ЕМЛАВЕТАІ. ЕТ. ТАН: СПАТАН.
^{inducere} ^{aliquid.} ^{incomueniam} ^{ultima} ^{exerat.} ^{ne forte.} ^{percurbare}
 СПАРТАН. ТПІФЕРНІТІТІН. АНКАЛОМ. НЕТОН. МЕНОТЕ. ТАРАРЕ.
^{tar} ^{gloria} ^{seruatum.}
 ТАР. КЕОР. АГОНОТІН.

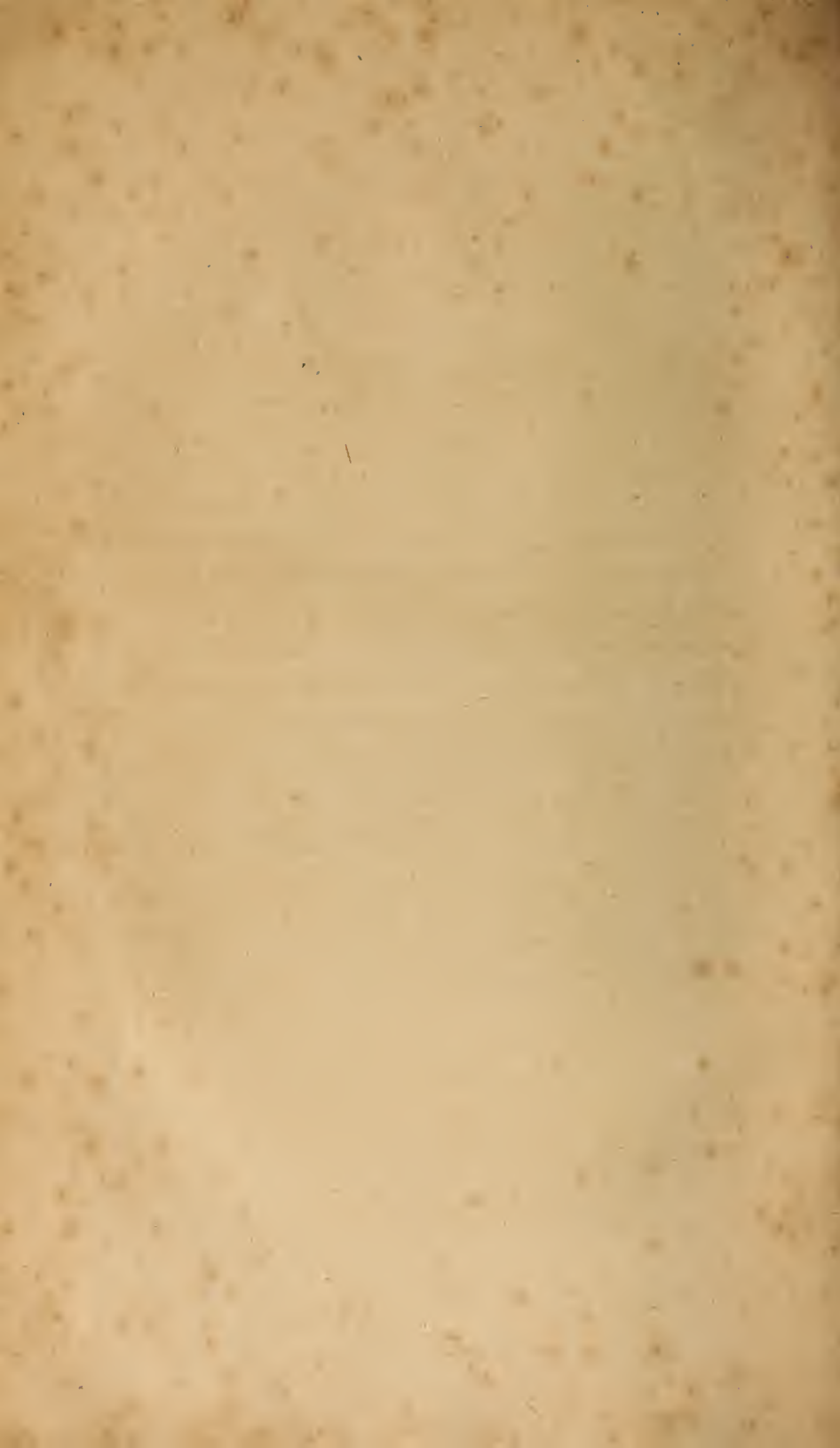
Boetii Cod. Bodleian. 2577.

^{anti} ^{uioth} ^{uilleti}
^{uemet} ^{i man} ^{antate} ^{antem} ^{porent} ^{ante} ^{em}
^{oy.} ^{cordis} ^{ethang m} ^{buertu} ^{modulati} ^{endtal} ^{utiel} ^{fiduret} ^{emellm}
^{ouchul} ^{uueni} ^{inulat} ^{cordat} ^{et} ^{eni} ^{neua}
^{m-codism} ^{genut} ^{uayat} ^{a hupla} ^{ordata}
^{uancit} ^m ^{comant} ^s ^{stuet} ^φ ^{uolli}
^{dun hote} ^{enarmonit} ^f ^{facient} ^{stitione} ^{mutatam}
^{uttat} ^{autem} ^{et} ⁱⁿ ^{agone} ^{teulinc} ^{mat}
^{irpudine} ^{deuulg di} ^{fabulota} st ^{disputate} ^{emm}
^{segele} ^{uideret} ^{nomu} ^{deuina} ^{elouit.} ^{de rilla}
^{reges} ^{retiza} ^{accaliti} ^{uioth}
^{addit.} ^h ^{ant} ^{uic} ^q ^{orda} ^{eruent} ^{stflua}
^{rehaa} ^u ^{condia} ^{etnara} ^h ^{ut} ^{lingulau} ^{aut}
^{mitt} ^m ^{spicam} ^{nduce} ^{ahg} ^{uuenietu} ^{uitoruz}
^{evencaz} ^{neforte} ^{phit} ^{sto} ^{tzouum}

> ptut
w arhap

Boetii Cod. Selden. 34. 13.

^{miles?} ^{uenens} ⁱⁿ ^{nostram} ^{grā} ^{timotheal.}
 οὐδὲν ἄριστον παρτίλλε ἡορ ἐν ταῖς ὁμιλίαις ἑταρ πολὺν ἰαλα ^{ciuitate}
^{antiquā p̄p̄riā} ^{sp̄rneni} ^{arce & ea} ^{propter} ^{septe} ^{corda}
 παλαιὰν ἰσοῦν ἀτίμας δεκάτην αἰατῆν ἐπτάχορδ
^{rū} ^{ciuitatem} ^{subuertit.} ^{& modulatione} ^{multas} ^{uocel} ^{intro}
 αὐτῆς ἀρίστην ἀποστρεφόμενος πολὺν ἑταρ
^{ducent} ^{demoluit} ^{audcuis} ^{uueni.} ^{per} ^{multas}
 τῶν δὲ καὶ ἑταρ τὰ παρακοὰ τῶν ἑταρ αἰατῆν ἑταρ πολὺν
^{cordas} ^{& enim} ^{nouam} ^{modulationē} ^{geniū} ^{& uari-}
 χορδῶν καὶ τὰ καὶ ἑταρ τὸν ἑταρ ἀτῆν ἢ καὶ ποι-
^{am} ^{pro simpla} ^{& ordinata} ^{arctūenit.} ^{proprium}
 κίτην αὐτῶν καὶ τὰ ἑταρ ἑταρ ἀαφίενται. τὰ ἑταρ
^{no} ^{men} ⁱⁿ ^{ero} ^{maneu} ^{genus} ^{con} ^{struens} ^{quod} ^{est}
 ἐπιχρῶμα τὸ τῆς τὰ ἑταρ τὰ ἑταρ ἀσκήσῃ
^{mollis} ^{diuisione} ^{p̄} ^{gr̄ie} ^{enarmonico} ^{fascient.} ^{conuersionem} ^{mu-}
 αὐτῆς ἑταρ ἑταρ ποίτην ἀποστρεφόμενος ἀα-
^{ruā.} ^{uocatus} ^{aut} [&] ⁱⁿ ^{agonem} ^{eleusine}
 ἑταρ. παρακλῆσις δεκάτη τῆς τῆς τὰ ἑταρ ἑταρ
^{matris} ^{curpitudinea} ^{diuulgant} ^{fabulosa} ^{disperfi}
 ἀματρός ἀπρετῆς ἀπρετῆς κείνη τῶν τῶν τῶν ἀσκή-
^{one.} ^{& enim} ^{emele.} ^{i.} ^{son} ^{partus} ^{nouem} ^{uadecies} ^{noua} ^{doc}
 ἑταρ τῆς τῆς ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ
^{irma} ^{edocuit.} ^{de} ^{talibus} ^{regel} [&] ^{re}
 ἀσκή δεδῶκε αἰατῆς τῆς τῆς τῶν τῶν τῶν τῶν
^{tozes} ^{ac} ^{cu} ^{fabant} ^{timotheum} ^{addidit} ^{au} [&]
 ἑταρ μετὰ ὑδρίαι τῶν ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ
^{undecimā} ^{cordam} ^{extendens} ^{super} ^{fluas} ^{relicta}
 τῆς ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ
^{septe} ^{cor} ^{damun} ^{cyphara} ^{unus} ^{hoc} ^{uidens} ^{singlatis} ^{cum}
 μετὰ τῆς τῆς τῶν τῶν τῶν τῶν τῶν τῶν τῶν
^{grauē} ^{timuit} ^{ne} ⁱⁿ ^{sp̄rnatariū} ^{auisatē} ^{aliquid} ^{induceret}
 ὀριον ἐλαβεταί ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ ἑταρ
ⁱⁿ ^{ueni} ^o ^{au} ^{incantariū.} [&] ^{sic} ^{forte} ^{grubaret} ^{gloria} ^{certainum.}
 ἑταρ ἑταρ μετὰ τῆς τῶν τῶν τῶν τῶν τῶν τῶν τῶν



POSTSCRIPT.

MR. Payne Knight, in his *Analytical Essay* on the Greek alphabet, has called the Digamma *Pelasgic*, and the Capuan figure, its *Pelasgic form**. But, as I observed before, this is not the kind of authority, which Dawes's argument requires. To his *ancient* authorities for the term *Æolic*, as the designation of the Digamma, some other ancient writers should be opposed, who call it the *Pelasgic* Digamma. If we put ancient authorities out of the question, how shall we decide between Dawes and Mr. Knight? By a perusal of the *Miscellanea Critica*, and the *Analytical Essay*. Comparisons are sometimes called invidious. But, in this case, comparison is the only criterion, which can enable us to determine, whose judgment we shall follow.

Of the *Analytical Essay* a large portion is employed on gratuitous generalities of derivation, which, of course, can form no part of the comparison. But the last section of the *Essay* is on a subject strictly philological, *the right reading of the text* of the Lacedæmonian Decree against Timotheus. We have there a test of the Author's accuracy and knowledge of Greek, from which the reader may easily form a comparison

* *Analytical Essay*, p. 10, 35.

of the two authorities ; and I am the more inclined to apply this test, in the hope of vindicating from the unmerited asperities of Mr. Knight's strictures, the late Bishop of St. Asaph's edition of this Decree ; and, may I add ? of counteracting, in some measure, that spirit of hardy and unexemplified assertion, which distinguishes the *new school of criticism*, and which, when applied to the language and doctrines of Scripture, as we see it applied in the writings of Socinians and Unitarians, by setting at nought all analogy and authority, is most injurious to learning and religion.

The Decree was passed, about 400 years before the Christian era, by the Spartan Senate against Timotheus for corrupting the simplicity of ancient music by introducing innovations in the structure of the Lyre, and increasing the number of its strings from seven to eleven, which, by its variety, they thought conducive to luxury and effeminacy, and injurious to public virtue. The Decree is written in the Æolic dialect of Sparta*,

* Æolism pervaded almost every part of Greece, except Athens. The *Spartan Dialect* was a species of the Æolic. It was distinguished chiefly by the use of P for Σ at the end of words, as in Βαρορ, μελεορ, for Βαρος, μελεος : of B instead of the Digamma, as in Βεδος, Βαδυς, Βαβελιος, for εδος, ηδυς, ηελιος : of Σ instead of Θ, as σιορ, βεισορ, πασορ, which are examples also of the preceding idioms, for δεος, εδορ, παθορ. It had also the common Æolisms of α and ε for η, of ο or ω for ου, ξ for σ, in the first futures and aorists, εν for εις, ποτι for προς, &c. Very few remains of Laconian literature are extant, of which this Decree and the Spartan league in Thucydides, and the Amyclæan inscriptions, if genuine, are the most remarkable. Hesychius has preserved a large number of Laconian words.

and is a great literary curiosity. Boethius, better known for his work *De Consolatione Philosophiæ*, than for his *Treatise on Music*, who has preserved the Decree in the latter work, thus notices it. “*Consultum de eo factum est, quod quoniam insigne est Spartiatarum linguæ S literam in R vertentium, ipsum de eo consultum eisdem verbis Græcis apposui.*” Casaubon calls it *antiquissimum et pulcherrimum vetustatis monimentum**. Barthelemy thus describes the subject of the Decree: “Timotheus was accused of having wounded “the majesty of the ancient music, and endeavoured “to corrupt the Spartan youth by the indecency, the

Meursius has collected them together in his *Miscellanea Laconica*, III. 5—8. Casaubon has made a collection of such as end in P. in his *Animadv. ad Athen.* p. 615. Of the Laconian dialect Valckenaer treats largely, and with his usual pre-eminent learning, *ad Theoc. Adon.* p. 271—292. This portion of Greek philology was very little explored in the seventeenth century. Meibomius (in a letter quoted by Maittaire *ad Marm. Oxon.* p. 653.) considers the Spartan P, as a nullity, and says, even with Boethius and this decree before him, that he never met with any authority for the idiom; (to which Maittaire opposes the authorities of Plato, Strabo, Athenæus, Hesychius, Phrynichus, Eustathius, and Phavorinus;) and accordingly proposes to *erase* the P at the end of the words *Τιμοθεος συνισταμενος*, &c. and to *expunge* the words of Boethius, which certify the change of S into R. A more profligate instance of that wilful depravation by which the writings of the ancients have been corrupted and mutilated, is not easily to be met with. Of the Æolic termination in P, and of the prevalence of this Spartan Æolism in the Latin language, more will be said in this Postscript.

* *Animadv. ad Athenæum*, p. 615.

“ variety, and loftiness of his performances. He was
 “ ordered to retrench four strings from his lyre, with
 “ this observation ; that such an example ought for
 “ ever to put an end to novelties, which encroach on
 “ severity of manners. It deserves to be remarked,
 “ that this Decree passed about the time that the La-
 “ cedemonians gained that celebrated victory of *Ægos*
 “ *Potamos*, which rendered them masters of Athens*.”

The first copy of this Decree was published, in *common Greek*, by Lilius Gyraldus, in his work *De Poetis*, in the year 1545, which was repeated and amended by Leopardus in his *Emendationes*, who at the same time inserted a very incorrect copy of the Decree, *vetere Dorica*, from a MS. of Petrus Nannius. The *Emendationes*, though written many years before, were not published till 1568. The Decree made its first appearance in the printed works of Boethius, in Glareanus's edition, in the year 1546. The last edition was in a separate form by the late learned Bishop of St. Asaph, Dr. Cleaver, in the year 1777. In the interval of these dates it was published, and more or less amended by the Basil Editor 1570, Scaliger 1600, Casaubon 1600, Salmasius 1643, Bullialdus 1644, Bishop Fell 1672, Gronovius 1699, Chishull 1728, and Maittaire 1732.†

* Travels of Anacharsis, vol. II. p. 98, 99. English Tr. 8vo.

† “ In hoc Decreto emendando & illustrando certavit eruditorum hominum industria, e quibus nominare licet *Lilium Gyraldum* dialogo IX. de poetis; *Paulum Leopardum* VIII. 4. Emendat.; *Josephum Scaligerum* p. 285. ad Sphæram barbaricam Manilii, quem sequitur *Jo. Fellus* ad calcem Arati, Oxon. 1672. 8. editi. p. 66; *Is. Casau-*

That the reader may better judge of the state of the Oxford text, as published by the Bishop of St. Asaph, and of the correctness of Mr. Knight's strictures, I will here present him with the three copies of it, which are in Mr. Knight's Essay, from the Ed. Bas. 1570, from Gronovius, and from the last Oxford edition. To these copies I have subjoined the readings of the Oxford edition as they differ from the text of the Ed. Bas. 1570, and of Gronovius.

bonum VIII. 11. ad Athenæum; *Jo. Meursium* III. 5. [& II. 8.] Misc. Lacon.; *Joh. Seldenum* II. 10. §. 8. de Synedrio (ubi peculiari dissertatione illud Sctum exposuisse se adfirmat, quæ non vidit lucem, licet tribus verbis idem Ephorum decretum tangat notis ad Chron. Marmoreum, p. 197); *Ism. Bullialdum* ad Theonem Smyrnæum, p. 295, 19; *Claudium Salmasium* de Hellenistica, p. 92; *G.I. Vossium* L. IV. Inst. Orat. p. 50; *A. Schottum* ad Procli Chrestomathiam, & *Jac. Gronovium* Præf. ad tomum quintum Thesauri Antiq. Græc.; *Steph. le Moyne*, p. 852. ad Varia Sacra; *Thom. Pinedo* ad Stephan. p. 776; *Edm. Chishull.* p. 128. Antiq. Asiatic.; *Mich. Maittaire* ad Marmora Oxoniensia, p. 569. 595. 596. 654. ubi contra Marcum Meibomium probat Lacones mutasse Σ in Π. Respicit illud decretum Dio Chrysostom. Orat. 32. p. 38. (Fabricii Biblioth. Gr. vol. II. p. 289.) vide *Guil. Fornerium* ad Cassiodori lib. I. epist. 45. p. 222. Heumann. etiam supra Tom. II. p. 325." (Fabricii Bibl. Gr. nov. ed. Harles. vol. III. p. 478. not.)

DECRETUM LACEDÆMONIORUM

ED. BAS. 1570.

1 Ἐπει δὲ Τιμοθεὸς ὁ Μιλασιος παραγιμενός ἐν τῶν
 2 ἄμετεραν πόλιν, τῶν παλαιῶν μόλπην ἀτιμάσας, καὶ
 3 τῶν δια πάντων ἑπτὰ χορδῶν κισαρίζει, ἀποστρεφόμενος
 4 πολυφωνίαν εἰσαγών, λυμναινεῖται τὰς ἀκοῶν τῶν νέων
 5 δια τε τὰς πολυχορδῶν, καὶ τὰς καινοτάτας του-
 6 τῶν μελεῶν ἀγεννεῖ, καὶ ποικιλῶν ἀντι ἁπλοῶν, καὶ
 7 τεταγμέναν ἀμφιαῦσαν μόλπην ἐπι χρωματός συνει-
 8 σταμέν τούτου μελεῶν διάστασιν. Ἀντι γὰρ Ἐναρ-
 9 μονίῳ ποίαν ἀντιστρέφον ἀμοιβῶν. Παρακλαθεῖς δὲ ἐν
 10 τῶν ἀγῶνῶν τὰς Ἐλευσινίας Δαματρός αἰσχος
 11 διεφθιμίζετο τῶν τῶν μῦθῳ κίνησιν. Τῶν γὰρ Σεμε-
 12 λα ὄδυναν οὐκ ἐνδεκάτος νεὸς διδάχην ἐδίδαξε. Ἐἵτα
 13 περὶ τούτων τὸν βασιλεῶν καὶ τοῦ ῥήτορος μεμψάται
 14 Τιμοθεῶν. Ἐπανατιθεται δὲ καὶ τῶν ἑνδεκά χορδῶν
 15 ἑκτανῶν τὰς περιεσῶν, ἐπειλειπομένους τῶν ἑπτὰ-
 16 χορδῶν ἀστος. Τὸ γὰρ πολίος βαρὸς ἀπτόν τεταρ-
 17 βῆται ἐς τῶν Σπαρτῶν ἐπιφέρειν. Τίθων μὴ καλῶν
 18 νῆτων, μὴ ποτε ταραττήται κλεῶν ἀγορῶν.

Lectiones Ed. Oxon. ab Ed. Bas. 1570 variantes.

Ver. 1. ἐπὶ δὲ. Τιμοσιος. Μιλασιος παραγινομενος.

Ver. 2. παλαιαν. μῶν. ἀτιμαδδῆι.

Ver. 3. τῶν ἑπτὰ. κισαριτιν. Ver. 5. καινοτάτος.

Ver. 6. 7. τῶν μελεῶν. Ver. 7. ἀπλοῶν. Ver. 8. τεταγμένα. ἀμπεννυ-
 ται τῶν μῶν. Ver. 7. 8. συνισταμενος. τῶν τῶν διαρῶσιν. Ver. 9.
 ποιῶν ἀντιστρέφον. Παρακλαθεῖς. Ver. 10. ἀπρεπῆ. Ver. 11. διεσκευα-
 σατο. διασκευαν. τὰς Σεμελας. Ver. 12. ὄδιναν. ἑνδεκά τῶν. Abest εἵτα.
 Supplet Διδοχδαί. Ver. 13. τούτων. τῶν βασιλεῶν. τῶν ἐφορῶν μεμψασδαί.
 Ver. 14. Τιμοσιον ἐπαναγκασαί. Ver. 15. ἑκταμῶν. περιττῶν ὑπολειπομένων
 τὰς ἑπτὰ. Ver. 16. ἑπὶ ἑκαστος. τὰς. ὕδων εὐλαβηται. Ver. 17. ἐν.
 ἐπιφέρειν τι τῶν ἡδῶν.

CONTRA TIMOTHEUM.

ED. OXON. 1777. LITERIS MINORIBUS.

1 Ἐπειδὴ Τιμοσιος ὁ Μιλασιος παραγινόμενος ἐν τῶν
 2 ἀμετεραν πόλιν τῶν παλαιῶν μῶων ἀτιμαδδῆι, καὶ
 3 τῶν διὰ τῶν ἑπτὰ χορδῶν κισαριτικῶν ἀποστρεφόμενος
 4 πολυφωνίαν εἰσαγὼν λυμαινεται τὰς ἀκοῶν τῶν νεῶν,
 5 διὰ τε τὰς πολυχорδίας καὶ τὰς κενότατος τῶ
 6 μελεῶν ἀγεννη καὶ ποικιλῶν ἀντι ἄπλοας καὶ
 7 τεταμενῶν ἀμπεννυται τῶν μῶων ἐπὶ χρωματός συνι-
 8 σταμενῶν τῶν τῶ μελεῶν διαιρέσιν, ἀντι τὰς ἐναρ-
 9 μωνίῃ* ποιῶν ἀντιστροφῶν ἀμοιβῶν· παρακλαθεῖς δὲ
 10 καὶ ἐν τῶν ἀγῶνα τῶν Ἐλευσινιάδων Δαματρός ἀπεξέστη
 11 διεσκευασάτο τῶν τῶ μῦσῶν διασκευῶν, τῶν τὰς Σέμιε-
 12 λῶν ὠδῶν οὐκ ἐνδίκῃ τῶν νεῶν ἐδίδαξεν. Δεδοχθῆαι . .
 13 περὶ τούτοις τῶν βασιλέων καὶ τῶν ἐφορῶν μεμψασθῆαι
 14 Τιμοσίον, ἐπαναγκασθῆαι δὲ καὶ τῶν ἑνδέκα χορδῶν
 15 ἐκταμεν τὰς περιττὰς ὑπολειπομένους τὰς ἑπτὰ,
 16 ὅπως ἕκαστος τῶ τὰς πόλιος βάρους ὄρων εὐλαβηθῆαι
 17 ἐν τῶν Σπάρταν ἐπιφέρῃν τι τῶν μὴ καλῶν ἠθῶν,
 18 μῆποτε ταραττήθῃ κλέος ἀγῶνων.

Lectiones Ed. Oxon. ab ed. Gronoviana variantes.

Ver. 1. Τιμοσιος. Μιλασιος. παραγινόμενος. ἐν. Ver. 2. παλαιῶν. ἀτιμαδ-
 δῆι. Ver. 3. ἑπτὰ. κισαριτικῶν. Ver. 4. πολυφωνίαν. τῶν νεῶν. Ver. 5.
 κενότατος. Ver. 7. ἀμπεννυται. Ver. 8. διαιρέσιν. Ver. 9. ποιῶν. ἀν-
 τιστροφῶν. παρακλαθεῖς. Ver. 10. ἐν. Ver. 11. διεσκευασάτο. μῦσῶν δια-
 σκευῶν. τῶν τὰς. Ver. 12. ὠδῶν. ἐνδίκῃ. ἐδίδαξεν. Δεδοχθῆαι. Ver. 13.
 μεμψασθῆαι. Ver. 14. Τιμοσίον ἐπαναγκασθῆαι. Ver. 16. ὅπως. Ver. 17.
 ἐν. τι. ἠθῶν.

* The Editor has restored the masculine form instead of the feminine *ἐναρμονίας*, in his *Addenda & Corrigenda*. Compound adjectives usually retain their masculine form, though connected with feminine nouns.

DECRETUM LACEDÆMONIORUM.

ED. GRONOVII*.

1 Ἐπειδὴ Τιμοθεὸς ὁ Μιλησιος παργιμενος ἐτ ταν ἀμετε-
 2 ραν πολιν ταν παλαιαν μωαν ατιμασας δῆ, και ταν
 3 δια ταν ἐπζα χορδαν κιθαριζιν αποστρεφομενος, πο-
 4 λυφωνον εισαγων λυμαινεται τας ακοαζ τωζ νεωζ,
 5 διατε τας πολυχορδιαζ και τας καινοτατοζ τω μελεοζ
 6 αγεννη και ποικιλαν αντι ἀπλοαζ και τεταμεναζ
 7 αμφιεννυται ταν μωαν ἐπι χρωματοζ, συνισταμενοζ
 8 ταν τω μελεοζ διασκειαν αντι τας ἐναρμονιω ποτ ταν
 9 αποστροφον αμοιβαν· παρακληθειζ δε και ἐτ τον
 10 αγωνα τας Ἐλευσινιαζ Δαματροζ απρεπη διεσπεν-
 11 σατο ταν τω μυθω διασκειαν, τας τας Σεμελαζ ω-
 12 διναζ ουκ ἐν δικω τωζ νεωζ διδακκε· δεδοκται φαν
 13 περι τουτων τας βασιλεαζ, και τωζ εφοροζ μεμψατται
 14 Τιμοθεον, επαναγκαται δε και ταν ἐνδεκαχορδιαν
 15 εκταμειν τας περιτταζ ὑπολιπομενον τας ἑπτα·
 16 ὅπερ ἕκαστοζ το τας πολιοζ βαροζ ὄρων ευλαβηται
 17 ἐτ ταν Σπαρταν ἐπιφερειν τε των μη καλων ἐδων, μη
 18 ποτε ταραττηται κλεοζ αγωνων.

* This copy of Gronovius's text is printed from the Analytical Essay. The readings in which the Oxford text differs from Gronovius's are at the bottom of the preceding page. Four of the readings of the above text are in Mr. Knight's edition, but not in Gronovius's: line 1. ἀμετεραν, l. 3. ἐπζα, l. 16. ὅπερ, l. 17. τε, and are errors of the press for ὁμετεραν, ἑπτα, ὅπωρ, τι. Six other readings I conceive to be also erroneous in Gronovius's own text: l. 3. κιθαριζιν for κιθαριζιν, l. 4. τωζ νεωζ for των νεων, l. 10. διεσπενσατο for διεσκευσατο, l. 12. δικω for δικα, l. 13. εφοροζ for εφορωζ, like its article τωζ, and l. 14. ἐνδεκαχορδιαν for ἐνδεκα χορδαν *undecim chordarum*; all of which are correctly given in the Oxford edition.

CONTRA TIMOTHEUM.

ED. OXON. 1777. LITERIS MAJUSCULIS.

ΕΠΕΙΔΕ ΤΙΜΟΣΙΟΡ ΗΟ ΜΙΛΑΣΙΟΡ ΠΑΡΑΓΙ-
 ΝΟΜΕΝΟΡ ΕΝ ΤΑΝ ΗΑΜΕΤΕΡΑΝ ΠΟΛΙΝ ΤΑΝ
 ΠΑΛΕΑΝ ΜΟΑΝ ΑΤΙΜΑΔΔΕΙ ΚΑΙ ΤΑΝ ΔΙΑ
 ΤΑΝ ΗΕΠΤΑΧΟΡΔΑΝ ΚΙΣΑΡΙΤΙΝ ΑΠΟΣΤΡΕ-
 ΦΟΜΕΝΟΡ ΠΟΛΥΦΟΝΙΑΝ ΕΙΣΑΓΟΝ ΛΥΜΑΙ-
 ΝΕΤΑΙ ΤΑΡ ΑΚΟΑΡ ΤΟΝ ΝΕΟΝ ΔΙΑ ΤΕ ΤΑΡ
 ΠΟΛΥΧΟΡΔΙΑΡ ΚΑΙ ΤΑΡ ΚΕΝΟΤΑΤΟΡ ΤΟ ΜΕ-
 ΛΕΟΡ ΑΓΕΝΝΕ ΚΑΙ ΠΟΙΚΙΛΑΝ ΑΝΤΙ ΗΑΠΛΟ-
 ΑΡ ΚΑΙ ΤΕΤΑΜΕΝΑΡ ΑΜΠΕΝΝΥΤΑΙ ΤΑΝ ΜΟ-
 ΑΝ ΕΠΗ ΧΡΟΜΑΤΟΡ ΣΥΝΙΣΤΑΜΕΝΟΡ ΤΑΝ ΤΟ
 ΜΕΛΕΟΡ ΔΙΑΙΡΕΣΙΝ ΑΝΤΙ ΤΑΡ ΕΝΑΡΜΟΝΙΟ
 ΠΟΙΟΝ ΑΝΤΙΣΤΡΟΦΟΝ ΑΜΟΙΒΑΝ. ΠΑΡΑΚΛΑ-
 ΘΕΙΡ ΔΕ ΚΑΙ ΕΝ ΤΟΝ ΑΓΟΝΑ ΤΑΡ ΕΛΕΥΣΙΝΙ-
 ΑΡ ΔΑΜΑΤΡΟΡ * ΑΠΡΕΠΕ ΔΙΕΣΚΕΥΑΣΑΤΟ
 ΤΑΝ ΤΟ ΜΥΣΟ ΔΙΑΣΚΕΥΑΝ ΤΑΝ ΤΑΡ ΣΕΜΕ-
 ΛΑΡ ΟΔΙΝΑ ΟΥΚ ΕΝΔΙΚΑ ΤΟΡ ΝΕΟΡ ΕΔΙΔΑΚ-
 ΣΕ ΔΕΔΟΧΘΑΙ . . ΠΕΡΙ ΤΟΥΤΟΙΝ ΤΟΡ ΒΑΣΙ-
 ΛΕΑΡ ΚΑΙ ΤΟΡ ΕΦΟΡΟΡ ΜΕΜΨΑΣΘΑΙ ΤΙΜΟ-
 ΣΙΟΝ ΕΠΑΝΑΓΚΑΣΑΙ ΔΕ ΚΑΙ ΤΑΝ ΗΕΝΔΕΚΑ
 ΧΟΡΔΑΝ ΕΚΤΑΜΕΝ ΤΑΡ ΠΕΡΙΤΤΑΡ ΥΠΟΛΕΙ-
 ΠΟΜΕΝΟΝ ΤΑΡ ΗΕΠΤΑ ΗΟΠΟΡ ΗΕΚΑΣΤΟΡ
 ΤΟ ΤΑΡ ΠΟΛΙΟΡ ΒΑΡΟΡ ΗΟΡΟΝ ΕΥΛΑΒΕΤΑΙ
 ΕΝ ΤΑΝ ΣΠΑΡΤΑΝ ΕΠΗΦΕΡΕΝ ΤΙ ΤΟΝ ΜΕ
 ΚΑΛΟΝ ΕΣΟΝ ΜΕΠΟΤΕ ΤΑΡΑΤΤΕΤΑΙ ΚΛΕ-
 ΟΡ ΑΓΟΝΟΝ.

* This reading was undoubtedly intended by the Editor ; for so it is expressed in the other copy ; and in all the Oxford MSS. And so it ought to have been printed in the *Analytical Essay*.

EDITORIS OXONIENSIS LATINA VERSIO.

Quandoquidem Timotheus Milesius ad nostram urbem, antiquam illam musicam dedecorat, eamque septem chordarum citharizationem aversatus, dum nimiam varietatem sonorum introducit, aures juvenum corrumpit, & per multas chordas & novitatem melodiæ pro simplici & uniformi (voces) induit musica ignobili & varia, in Chromatico genere componens musicæ apparatus, & pro continuo (cantu) faciens responsionem antistrophicam, [*scilicet, ut sint periodi æquales & sibi invicem respondentes*]: quinetiam quum vocaretur ad Eleusinæ Cereris ludos indecorum fabulæ apparavit apparatus, nimirum Semeles partus, ut non oportebat, juvenes docuit: Placere itaque ut Reges & Ephori ob hæc duo, [*scilicet impietatem, & ob ea quæ in musica innovaverat,*] tum reprehendant Timotheum, tum cogant insuper undecim e chordis rescindere servantem tantum septem: ut unusquisque videns civitatis gravitatem vereatur in Spartam inferre aliquid bonis moribus non conveniens, ne forte olim turbetur decus certaminum.

In printing the preceding copies of the Decree Mr. Knight has given not a very favourable specimen of his own Editorship. He has committed two errors in printing the text of the Basil edition: διεφημιζετο for διεφημισατο, and επειλειπομενορ for επιλειπ. In the Oxford copy he has left two readings, which ought not to be there, εναρμονιαρ, which the Editor corrected in his *Addenda & Corrigenda*; and ΔΑΜΑΤΡΟΣ, which was an error of the press for ΔΑΜΑΤΡΟΡ; as is evident from the second copy, which is in the smaller letter. In Gronovius's copy he has introduced four errors of the press, which are not in the original, άμετεραν, έπζα, όπερ, τε. We will now see, if he has succeeded better in censuring the Editorship of others.

In order to pass a right judgement on the Oxford edition of this Decree, Mr. Knight should have been well acquainted with the labours of *preceding Editors*,

and with the *new materials*, which the Oxford Editor collected from MSS. for the improvement of the new edition. Of the former Editors Mr. Knight seems to have known very little. For he says, that “Gronovius *first* endeavoured *seriously* to restore the text of the Decree.” How contrary this is to the fact, we know from two competent judges, Fabricius and Chishull. When Fabricius first published his *Bibliotheca Græca* (Hamburg. 1705.) Gronovius was the *last* of many Editors; yet Fabricius says, “*In hoc decreto emendando & illustrando certavit eruditorum hominum industria.*” And who were these *eruditi homines* which preceded Gronovius? Scaliger, Casaubon, Salmasius, &c. Of Scaliger’s edition Bishop Fell says: *Verum Jos. Scaliger notis suis in Manil. ex MSS. codicibus (ut ait) priscam illi formam restituit.* Scaliger however left not a little to be done by future editors. Of the several preceding editions, the text which Chishull preferred was not Gronovius’s, but that of Bullialdus, of which Maittore gives the following account. “His addendus est Ismael Bullialdus in *Theon. Smyrn. editione, Lutet. Paris. 1644. 4. p. 295.* Bullialdus in restituendo hoc decreto scribit se usum fuisse pluribus libris MSS. Severini Boetii de *Musica*, quos nactus est in *Bibliotheca Regia, Thuana, & Abbatia Sancti Germani in Pratis*, sed præ cæteris libro MS. vetustissimo nitideque admodum in membrana scripto bibliothecæ Petri et Iacobi Puteanorum fratrum, ex quo libro totum fere correxit. Id observandum est *Chishullianam* Decreti descriptionem in *omnibus fere cum Bullialdiana convenire.*” (Ad *Marm. Oxon. p. 595. Not.*)

Mr. Knight was as much mistaken in his account of the *new critical materials*, and in the *general notice* which he gives, of the Oxford Edition. “ In the “ year 1777 a more correct copy (of the Decree) was “ published from some Manuscripts at Oxford, accom- “ panied with variations found in other Manuscripts “ belonging to the University; and a critical and ex- “ planatory Commentary by the learned and respect- “ able Prelate, who published it. *This copy*, with the “ variations, was as follows.” The copy, which follows these words of Mr. Knight, is not a copy of the Oxford edition of the Decree, but a *manuscript exemplar* made up of the several Oxford MSS. The *more correct text* of the Oxford edition is contained in the two copies, which occur at the end of the Commentary p. 42—45. and in this Postscript p. 7 and 9.

He is not less mistaken, in *all the particulars*, which compose the following censure. After quoting the copy of the Bishop of St. Asaph’s text, which is in litteris majusculis, he says: “ This only shews that the learned “ Prelate did not exactly know the value of his own “ publication ; for most of his emendations are either “ *unnecessary*, or tend to the same end, as those of the “ old transcribers, that is, to *eject every curious pro- “ vincial peculiarity* not readily understood, and to “ fill its place with a word from the more known dia- “ lects. Like other Editors, both ancient and modern, “ he found it more easy to alter than to explain.” Of the strange misapplication and extreme injustice of this censure the reader may easily judge from the collation

even of the second Oxford copy (*literis minoribus*) with the text of ed. Bas. 1570, and of Gronovius, in the preceding pages of this Postscript, but still more from the copy in p. 9. It will be there seen that the Editor's express purpose was not to modernize the text, but to restore its archaisms, as in the following readings :

Bas. vel. Gronov.

Τιμοθεος B. Gr.

μολπην B.

ατιμασας δη Gr.

κιθαριζην Gr.

αμφιεννυται Gr.

παρακληθεις Gr.

εκταμειν Gr.

&c.

Oxon. lit. min.

Τιμοσιος

μωαν

ατιμαδδει

κισαριτιν

αμπεννυται

παρακλαθεις

εκταμεν

&c.

Bas. vel. Gron.

επειδη Gron.

ο B. Gr.

αμετεραν B.

μωαν Gr.

των νεων B. Gr.

μυθω B. Gr.

αγεννη Gr.

απρεπη Gr.

εδων Gr.

&c.

Oxon. lit. maj.

ΕΠΕΙΔΕ

ΗΟ

ΗΑΜΕΤΕΡΑΝ

ΜΟΑΝ

ΤΟΝ ΝΕΟΝ

ΜΥΣΟ

ΑΓΕΝΝΕ

ΑΠΡΕΠΕ

ΕΣΟΝ

&c.

In this majuscular copy the Editor has archaized the orthography throughout, not only by following the

Spartan form of P for Σ, of Σ for Θ, ΔΔ for ΣΔ, &c. but by prefixing H to the aspirated vowels, and substituting E and O for η, ω, which were not generally adopted by the Greeks till after the date of this Decree. But in his revisal of the text only *one* word (φα or φαν) has been ejected from the text, as inexplicable, and that had been already ejected by Casaubon; and *not one* “*curious provincial peculiarity*” has been exchanged for a word from a more known dialect, which had not been preferred by some preceding editor, as will be shewn below.

The ingenious Author had prepared his readers for the harshness and inaccuracy of the preceding censure, by the following petulant and groundless reproach. “We find in the Lacedemonian Decree against Timotheus before mentioned ΔΙΑΚΚΕ for ΕΔΙΑΚΣΕ, to which the Oxford Editor, with *presumptuous* and *inauspicious* hand, has changed it.”* Who would suppose, that this confident language is in direct contradiction to the fact? The Oxford Editor has *not changed* the text to any new reading, but has *retained* the original reading of Glareanus. Εδιδαξ̄ε is probably not the right reading; but it was the reading of Glareanus’s Manuscript, and of his edited text, as εδιδασκε was of Casaubon’s. Whether διδακκε, or διδακκη, or εδιδακκε, be the right reading, will be inquired hereafter.

I proceed now from the Authors *general* censure to his application of it to *particular* passages of the

* Analytical Essay, p. 23.

Decree, the text of which, he says, has been either *unnecessarily* changed, in the Oxford Edition, from common terms to more ancient, or *ignorantly*, from ancient terms to more common, that is, from curious provincial peculiarities not easily understood to words of a more known dialect, the Editor finding it more easy to alter than explain*. And, first, as to the *unnecessary* changes.

P. 133. “The change of Θ to Σ is unnecessary; for “though the Lacedemonians pronounced these two “dental aspirates in the same manner, it does not appear, from any genuine monument of their writing, “that they confounded them in orthography.” This idiom the Author afterwards calls “the vicious pronunciation rather than the established orthography of the Laconians †.” How far these observations on this Laconian idiom are just, may be determined by its use,—by the occasions on which it was used, and the persons using it. The Lacedemonians used the Σ instead of Θ on the most solemn occasions, in their oaths and public treaties. Οἱ Λακεδαιμονιοὶ τοὺς Διοσκούρους ὀμνυόντες, νη τῷ Σιω, φασιν, ἀντι τοῦ, μα τοὺς Θεοῦς ‡. Maittaire quotes an example of Σιω from a Spartan league, and of Σιως from a league between two Cretan tribes. He brings also the authority of Aristotle for this idiom of the Lacedemonians in their language of admiration, saying σεῖος ἀνὴρ for Θεῖος ἀνὴρ. Examples of this idiom in a variety of other words may be seen in

* Analytical Essay, p. 133.

† Ibid. p. 136.

‡ Gregorius de Dialectis ed. Koen. p. 137.

Maittaire, Valckenaer, and Koen *. Apollonius Dyscolus says, Οἱ μὲν ἄλλοι Δωριεῖς τήρουσι τὸ θ̄ Λακωνες δὲ τὸ θ̄ εἰς ε̄ μεταβαλλουσι. But Eustathius (ad Odyss. A. p. 1702.) and the MS. Etymol. quoted by Koen ascribe this idiom generally to the Dorians, as Hesychius does to the Carystians, Cretans, Eleans and Paphians, who were Dorian nations. In conformity to the prevalent use of this idiom, Salmasius corrected Τιμοθεος and μυθω, in this Decree, to Τιμοσεος and μυσω, which, with one necessary correction, were adopted in the Oxford edition. Of this idiom in a proper name the Etymol. MS. (p. 714.) has brought an example in Σισυφος for Θεοσοφος. † But our ingenious Author says, there is “no trace” of this idiom in “any written monument of the Laconians.” ‡ I have quoted two written monuments, and the authority of Aristotle, for the idiom, in words, where a vicious pronunciation was least likely to have prevailed. But if we had merely the authority of the ancient grammarians, we could have had no more doubt of the idiom, than of the thirty dialects of the *Arcadians*, *Alexandrians*, *Macedonians*, *Corcyraeans*, *Corinthians*, &c. § of which we have nothing but relics in single words preserved by Hesychius and others. If the ancient grammarians had said as much of the *Pelagic Language*, we might have had some reason for

* Maittaire de Dial. p. 147. Valckenaer. Epist. ad. Rover. p. lxxiii. & ad Theoc. Adon. p. 277. sq. Koen ad Gregor. p. 137.

† In Σισυφος is a double Laconism, in the use of Σ for Θ and of ρ for Ο, as in ονυμα for ονομα.

‡ P. 15, 16.

§ Maittaire de Dial. p. 267—282.

admitting a Pelasgic Dialect, and a Pelasgic Vau, if not a Pelasgic Digamma.

P. 133. “ The same may be said of the change of I
 “ for the Υ in all those instances, where this last vowel
 “ is usually employed ; for Eustathius tells us, that it
 “ was the practice of the later Doric and Æolic to put
 “ the I for the Υ: and the uniformity of it in *this copy*
 “ of the Decree shews, that it was intentional.” There
 has been no change from ι to υ. The υ of the Oxford
 text is the reading of all the preceding editions. The
 text, which the ingenious Author here calls *this copy*,
 is not the text of any *one* manuscript, but is a *compo-
 site* text collected by the Oxford Editor from the se-
 veral Oxford Manuscripts which he had collated. The
 argument, therefore, from its uniformity is a mere
 phantasy. The λιμαινεται, πολυχορδιαρ, and αμφιεννιται
 of some manuscripts, are λυμαινεται, πολυχορδιαρ, and
 αμφιεννυται in the Selden MS. and also in the Bodleian
 in the last instance. Neither is this composite text
 uniform in the use of ι for υ. For it reads (not ιπολι-
 πομενον, but) υπολιπομενον with all the MSS. In Ma-
 nuscripts which are not of great antiquity, the ι and υ
 may be easily mistaken for each other by transcribers,
 from similarity of form. The modern Greeks, too,
 gave the same sound to η, ι, and υ, a vicious pronun-
 ciation, which has been the source of many errors in
 MSS.

In the passage of Eustathius quoted in the *Analy-
 tical Essay*, there must be some error. For in the
 terms δυφρος, διφρος, the common form is in ι (διφρος),

the dialect in *υ* (*δυφρος*, if there ever was such a word), in which the change, as it is called, is from *ι* to *υ*, contrary to the two examples, *μουσα*, *μοισα*, and *τυπτουσα*, *τοπτοισα*, in which the common term is in *υ*, and the dialect in *ι*, and the change therefore from *υ* to *ι*. The remark of Eustathius was probably intended to be confined to the diphthongs *ου* and *οι*. For it is well known that the modern Doric and Æolic used *οι* for *ου*, as in *μοισα* for *μουσα*. In the ancient Æolic, and the Latin, it was *ΜΥΣΑ*. Joannes Grammaticus, indeed, quotes *ιψηλον*, *ιψοθεν*, and *ιπερ*, as Æolic for *υψηλον*, *υψοθεν*, and *υπερ*. But a very accurate observer of these matters says: *Nobis nondum licuerat ullum hujus permutationis istarum vocalium Æolicæ exemplum observare* *.

P. 134. “The inserting the common aspirate too, and not the Digamma, is improper: for both these letters were dropt from the alphabet nearly at the same time, and neither of them occur [occurs] in inscriptions of *so late a date* as this Decree, unless indeed it be upon some coins of Elis, Heraclea, and Tarentum, the age of which cannot be ascertained, and the columns of Herodes Atticus, written in imitation of the ancient orthography. To these, perhaps, may be added the Heracleian tables, which have both aspirates, but the age of them is uncertain.” Here are exceptions of the Author’s own admission, quite enough to destroy his objection. Mazochi, the Editor of the Heracleian tables, *had no*

* Fischer. Animadv. ad Weller. Gramm. Vol. I. p. 102.

doubt (nullus igitur dubito) that the date of the tables was very little later than the year of Rome 430, and very little earlier than the 300th year before Christ *, which was nearly a century *later* than the date of the Lacedæmonian decree. The ingenious Author's *chronological* objection, therefore, to the insertion of the aspirate, H, and of the Digamma, in the Decree, is groundless. His objection too, that, as the *Digamma* was not admitted, *therefore* the aspirate ought not, is equally incorrect. For if the Digamma and the aspirate are inadmissible, they are so for very dissimilar reasons. Instead of the Digamma the Spartans made use of B. "What the Digamma was to other Æolians," says Toup, "that B was to the Spartans †." The admissibility of H is rendered doubtful by the aversion which the Æolians generally had to aspirated sounds. They were, eminently, called ψιλωτικοι ‡. They said ἄμμες, ὕμμες, for ἡμεις, ὕμεις. Whether, therefore, the aspirate H be properly prefixed, in this Laconian Decree, to the words ὁ, ἀμετεραν, &c. may be doubted, but not for the reasons assigned by our Author.

P. 134. "It was customary to drop the aspirate from the consonant, as has been shewn in the instance of the Zanclean and Theban medals; whence

* Mazochii Tabulæ Heracl. p. 134.

† Toup. Emendationes, Vol. III. p. 474.

‡ Ἄλλοι μὲν Ἕλληνας δασυνουσι τὰ φωνηεντὰ Ἀιολεῖς δὲ οὐδαμῶς. Apollonius Dysc. See this passage and various Scholia on Aristophanes and Theocritus quoted by Maittaire (De Dial. p. 203).

“ I have no doubt but that ΜΙΤΟΣ, which occurs (in the genitive case) for ΜΥΘΟΣ, is the true word, and not ΜΥΣΟΣ, which the Editor would substitute, though it has a different and *incompatible* meaning.” Our Author has here involved himself in a confusion of terms, which he might have avoided if he had stated the three genitives μιτω, μυθω, μυσεος, instead of their nominatives μιτος, μυθος, μυσος, the last being the *Æolic* nominative of μυσω for μυθω, *fabulæ*, and also the *common* nominative of μυσεος, *sceleris*. The usual reading of this passage of the Decree is μυθω, which Salmasius corrected to μυσω, according to the Spartan idiom. In one MS. it is written μιτω, which our Author prefers. But μιτω cannot be the right reading, for it is the *Æolic* genitive of μιτος, *citharæ fides*, a meaning quite foreign to the passage, whereas μυσω has the same meaning with μυθω, and cannot be confounded with the genitive of μυσος, *scelus*, which is μυσεος, or, Laconice, μυσεος. Μιτω, and not μυσω, is the *incompatible* term. Μυσω, therefore, or μυσο, in the more ancient orthography, is undoubtedly the true reading. The error of ι for υ, in μιτω, from which neither MSS. nor inscriptions are exempt, is the same as was before noticed.

P. 134. “ The change of the T to Λ in ΠΟΙΚΙΤΑΝ is right; and also that of A to the O in the last syllable of ΚΑΝΟΤΑΤΟΡ; but the substituting an E for the A in the first is wrong.” Here has been no change in the Oxford text from T to Λ. Ποικιλαν is the reading of almost every edition from the Princeps

editio to Chishull. Neither has there been any change from A to E; for no edition has *κανοτατος*. But in *κενοτατος* there is a change peculiar to the Oxford edition. *ΚΑΙνοτατος* of other editions is *ΚΕνοτατος* in the Oxford text. This our Author says is wrong; but he gives no reason, why it is wrong to substitute ϵ for α or $\alpha\iota$. In the ancient dialects there are examples of both, as in *τυπτομεθεν* for *τοπτομεδα*, *θερσος* for *θαρσος*. ϵ , however, is not substituted in the Oxford text for α , but for $\alpha\iota$. In Glareanus, Scaliger, Salmasius, Chishull, it is *ΚΑΙνοτατος*, for which the Oxford text has *ΚΕνοτατος*. And thus for $\alpha\iota$ we find ϵ in *νεειν*, *Αθηνεου*, &c. and in the termination of the Latin infinitives, as in *esse* for *ειναι*. In the word *ξενος* we appear to have some evidence, that *καινος* was anciently written *κενος*. For *ξενος*, *peregrinus*, *novus*, before the invention of the double letters, was written *σκενος*, as *σκιφος* for *ξιφος*. The Oxford Editor's text has also the authority of the Magdalen MS. which has *κενοτατος*.

P. 134. “*ΑΤΙΜΑΣΔΕ* seems to be the proper form, “and not *ΑΤΙΜΑΣΔΕΙ*, the sense requiring a past “imperfect, rather than a present, and the omission “of the augment being common to Homer, Hesiod, “and Herodotus.” *Poets* and *Ionic* writers are not very legitimate authorities for the language of an *Æolic Senatus consultum*. But leaving this to be decided by our Author, as a question of *taste*, we may contend, on stronger grounds, that a *past imperfect* tense is here wholly out of place; the offence, against which this Decree was directed, being *perfect* and *pre-*

sent at the time of the Decree. "Timotheus *has dishonoured*, and *does dishonour*, the ancient music." This sense of the passage is determined by the accompanying present tenses, παραγινόμενος, αποστρεφόμενος, εισαγων, λυμαινεται, αμφιεννυται. The Doric form of ατιμαζω is ατιμασδω, the Laconian ατιμαδδω. Chishull reads ατιμασδει, Salmasius ατιμασδη. Valckenaer, in a passage to be quoted under the next remark, expresses his surprise that Salmasius should not have adopted the Laconian form in ΔΔ. In his younger days, when he wrote his *Epistola ad Roverum*, he read ατιμαδδε, but, in his later and more elaborate notes on Theocritus, he has preferred the present form, ατιμαδδει*.

P. 134. "ΚΙΘΑΡΙΞΙΝ, or ΚΙΘΑΡΙΚΣΙΝ, is also " more consistent with the roughness of the dialect, " than ΚΙΣΑΡΙΤΙΝ, given by the Editor, or ΚΙΤΑ- " ΠΙΤΙΝ, which one MS has, and which is less ob- " jectible." Valckenaer thought very differently. He preferred the Laconian form in Σ to the common form in Θ, κισαριξιν to κιθαριξιν. " Formæ Laco- " nicæ in αδδω & ιδδω cum essent ex Aristophane " notæ, mirum est, cur non ατιμαδδε posuerit Sal- " masius in Lacedæmoniorum Senatus consulto, qui " (de Hellen. p. 82) solus in illo restituerat ταν κισα- " ριξιν nam κιθαρισιν scripserat Leopardus, Emend. " viii. c. xiv. et Scaliger ad Manil. p. 426. κιθαριξιν Casaubon, Bullialdus, et Edm. Chishull." †

* Ad Theoc. Adoniaz. p. 276.

† *Epistola ad Roverum*, p. lxxvii.

P. 136. "The change of ΠΑΡΑΚΛΕΘΕΙΣ to ΠΑ-
 " ΠΑΚΛΑΘΕΙΡ may be right so far as substituting
 " the E for A ; but terminating *words of this class* in
 " P is unjustified by authority, and inconsistent with
 " analogy, and certainly inadmissible in any dialect."
 The Author, if I mistake not, is neither correct in his
concession, nor in his *objection*. Before the invention
 of the long vowels, α and ε were used for η, but not in-
 discriminately. Such words as ποιεω, καλεω, were
 formed thus : ποιεω, ποιεσω, πεποιεκα, πεποιεμαι, εποι-
 εθεν, ποιεθεις (not εποιαθεν, ποιαθεις, κλαθεις, &c.), as
 μετακινεσαι, κινεσις, &c. of which examples may be
 seen in Scaliger and Salmasius, quoted by Maittaire*.
 I prefer, therefore, παρακλεθεις to παρακλαθεις. But
 what must we say to the Laconian termination in P,
 against which, *in words of this class*, the Author has
 pronounced the most exclusive reprehension? So de-
 cided and comprehensive a sentence should not have
 been left to gratuitous assertion, but should have been
 substantiated from the express judgement of some an-
 cient grammarian, or from the natural incompatibility
 of the letter with *this class of words*, in proof that
 they are excluded from the general observation of the
 ancients, namely, that the Æolians in general, but
 especially the Lacedæmonians, Eretrians, and Eleans,
 used the P for Σ at the end, and some of them also
 in the middle; of words. It is a question worth in-
 vestigating, as it may serve to explain the origin of
 some grammatical forms in Latin as well as in Greek.

* De Dialectis, p. 165.

That *the class of words*, to which παρακληθεις belongs, is not, generally, excluded from this idiom, is evident from this very Decree, in which we have the *participles*, παραγινόμενος, αποστρεφόμενος, τεταμενος, συμισταμενος. We have here the *passive* and *middle* species of this class, of time *past* and *present*; and Hesychius has preserved two participles of the *active* species; αναγ for ανας, which he explains by ηκουσα* (from ανα, the original of Βαινω, as ενω is of Venio), and αμπιπταγ for αμφιστας, which is rendered by παραταττομενη. We have, then, *participles* active, passive, and middle, of time present, past, and indefinite active, which end in P. Can there be any thing in the nature of the first aorist passive, which could unfit it for the use of this favourite letter of the Spartans? and render it, so terminated, “*inadmissible in any dialect?*” The remark which contains this most exclusive negative, is couched in the high language of amplification, but not, therefore, more likely to be true. It is incapable of proof. Indeed all dialects are out of the question but *one*, the Æolic and its several species, *Laconian*, *Eretrian*, &c.

The *Latin* is one of its species †; but the Latin has no aorist: our Author’s negative cannot, therefore, be proved from the Latin. It will not, however, be

* The termination in ας, like μακας, was applicable to both genders.

† The Crotoniatæ, Locrensens, Campani, Brutii, Sabini, Samnites, and Tarentini, were colonies from Lacedæmon. See Meursii Miscell. Lacon. Lib. 1. c. vii. The Roman manners, and language, partook much of the Spartan character.

foreign to our purpose to trace its relation to the Æolic, in this particular idiom, by the termination of *participial* nouns in R. For all such nouns as *factor*, *domitor*, *captor*, *pastor*, &c. I conceive to have been participial forms of the *past* time, and *candor*, *ardor*, *dolor*, &c. of the *present*. The passive participles *factus*, *domitus*, &c. were anciently written *factos*, *domitos*, and, Æolice, *factor*, *domitor*. Though these are now called *passive* forms, they had anciently an active as well as passive signification, as many have at present, such as *πεποιημαι*, *δεδαρημαι*, &c. There is a large list of verbal nouns which are obviously passive participial forms, such as *flexus*, *nexus*, *sumptus*, *morsus*, &c.* Even the simplest of our apprehensions were thus denominated: *auditus*, *visus*, *tactus*, *odoratus*, *gustus*, and that which comprehends them all, *sensus*, from which we have *auditor*, *visor*, with the Æolic R, and so from *spectatus*, or *spectatos*, *spectator*.

By the same analogy the Greek verbal nouns *ποιητης*, *ακροατης*, *ευρετης*, *κτιστης*, *κριτης*, &c. are derived from passive forms in their active signification, and are sometimes terminated in Σ, sometimes in Ρ, and sometimes in both, as *μαχητης* and *μαχεταρ*.

* *Sapientia*, *prudentia*, *constantia*, *consequentia*, &c. are also participial forms. By a remarkable deflection from their original form, they became *singular* feminine nouns from neuter participles *plural*; and with some reason, *wisdom*, *prudence*, *constancy*, not consisting of *single* actions, or qualities, but of results and habits accumulated and confirmed by experience.

As *agents* and *actions* derived their signification from the *past* time, so *qualities* and *permanent properties* were denominated from the *present*; as *candor*, *ardor*, *dolor*, *nitor*, &c. By the same analogy, from *αω*, *αωω*, *clamo*, came the Laconian *αβωρ* *clamor*; as *ὕδωρ* *aqua*, does from *ὕω*, *ὕδω*, from whence also *sudor*. — But, to return to the Lacedæmonian Decree, and to Mr. Knight's remarks. We proceed now from his charge of *unnecessary* alterations from *common* terms to more ancient, to that of changes *ignorantly* made from ancient terms to more common. That the Editor, whose express purpose it was to restore the archaisms of his text, should nevertheless have "*ejected every curious provincial particularity, not easily understood,*" or that his emendations should have had such a tendency, is incredible. But we will see, how Mr. Knight has verified his assertion.

P. 134. "Διαιρεσις for ΔΙΑΣΚΕΙΝ or ΔΙΑΣΚΕΙΑΝ, is too violent an alteration." Neither *διασκεῖν* nor *διασκεῖαν* is the reading of any edition of the Decree. *Διαιρεσις* should rather be compared with *διαστασις*, which is the reading of the *princeps editio*, and of Casaubon. Leopardus and Salmasius read *διεσις*, Scaliger *δυσκλειαν*.

P. 135. "ΠΟΙΤΑΝ the Editor has changed to ΠΟΙΟΝ, " or *ποιων*." *Ποιταν* is not the reading of any edition; and of but one MS. Of course here has been no change from *ποιταν*, but from *ποιαν*, the reading of the *princeps editio*, into *ποιων* and *ποιον*. *Ποιων* is also the reading of Scaliger, Casaubon, and Chishull.

P. 135. “ I prefer the reading of the Manuscripts, ΠΟΙΤΑΝ, considered, as the *accusative feminine of the participle aorist*, contracted, after the Doric manner, from ποιησασαν, to ποισαν, and by a change of Σ to Τ, ποιταν.” Ποιταν, which the author calls a Doric contraction for ποιησασαν, is, I believe, without analogy or example. The *third plural of aorist verbs* is sometimes contracted from—ασαν to αν, but never, I think, the *singular feminine of the aorist participle*.

P. 135. “ Διδακκε in the MSS. is right, as before observed. The Editor’s alteration to εδιδαξε being the same as a change of Θηκε, or δωκε, in Homer and Hesiod would be to ΕΘΗΚΣΕ or ΕΔΩΚΣΕ.” Διδακκε may be the Manuscript orthography for διδακκη, (as αγεννε, and απρεπε in the same MSS. is for αγεννη and απρεπη,) which is an Æolic form of διδακκει: or it may be a corruption of εδιδακκε, which I am more inclined to think. Διδακκη, however, is the reading of Salmasius, and is quoted by Maittaire as an example of Æolism for διδασκει. There are traces of διδακκη in Glareanus’s ΔΙΔΑΧΗν. That the Oxford Editor did not alter διδακκε to εδιδαξε, but retained εδιδαξε from Glareanus, has been before noticed. If we could suppose διδακκε to be the unaugmented form, Homer and Hesiod would not be proper authorities for such a form in a prose Senatus Consultum. Besides, a change from διδακκε to εδιδαξε, from one legitimate form to another, would have been not at all similar to changing θηκε and εδωκε to εθηκσε and εδωκσε, which are

merely imaginary forms adopted by Lennep* to account for the anomalous aorists εθηκα and εδωκα.

P. 135. "The syllable ΦΑ or ΦΑΝ, which the Editor rejects as useless and inexplicable, relates *either* "to the Senate, who enacted, *or* to the Senator, who "moved the Decree." But as the Author does not explain *to which* it relates, nor how it *grammatically* relates to either, it must be considered, in its present state, as unexplained and inexplicable. It is not in the text of the *princeps editio*; nor in the edition of Casaubon. The Oxford Editor is therefore not without authority for the omission. Some word of *connection* or *inference*, seems to be wanting. Scaliger has supplied (from MSS. as it seems) φαν. Other MSS. have φα or φαζ. Chishull has (perhaps from conjecture) πα, which he translates *utique*. The text of the *princeps editio* shews the kind of word, which is wanted. Instead of διδακκη. Δεδοχθαι περι τουτων—Glareanus has there given,—διδαχην εδιδαξε. ΕΙΤΑ περι τουτων κ. τ. λ. ΕΙΤΑ is a term of inference† like ουν and γουν. As ΕΙΤΑ appears in no other MS. but Glareanus's, it was probably a gloss of the term obliterated, which I am inclined to think was γων, afterwards corrupted into φαν. Amongst the Doric words used by Herodotus, Maittaire mentions ων and γων for ουν and γουν. With this reading the passage will stand thus: Δεδοχθαι γων περι τουτων.

* Lennep. de Analog. p. 73. ed. Scheid.

† Devarius de Particulis, p. 132. ed. Lips. 1793.

P. 135. “Μεμψασθαι and επαναγκασαι given by the Editor are likewise wrong, the forms μεμψατται and επανακαται in the MSS. being more consistent with the dialect, which transformed the Σ into Τ, as well as dropt the consonant.” Μεμψασθαι is the reading given by Scaliger, Casaubon, Salmasius, and Chishull; and αναγκασαι or επαναγκασαι, or επανανκαξαι, by the same learned men. Our ingenious author says that “the dialect transformed the Σ into Τ.” It did, but not indiscriminately, nor on all occasions. The very terms before us are generally examples of a different idiom. In the *futures and aorists of verbs and participles* the Æolic changed Σ into Ξ, and therefore in such words as επαναγκασαι they said επαναγκαξαι, or επανανκαξαι, as Chishull reads it. Our author will, I believe, find it difficult to produce a single adequate authority in support of μεμψατται or επανακαται. In Valckenaer’s Epist. ad Roverum, p. 65, are several instances of verbs in ασθαι, and uniting both forms in Ξ and ΣΘ, as δικαξασθαι, οπωριξασθαι, κοιταξασθαι, ποδαρμοξασθαι.

P. 135, 136. “Though the word ΕΠΙΑΝΑΚΑΤΑΙ does not occur elsewhere, in the same form, we have other words of *the same extraction and signification*, as ακος, *care*, and ανακως, *carefully*; which, as Eustathius observes, are from the same root as αναξ and ανασσω, words which do not imply, in Homer, the office and power of a king, in the present sense, but *merely a curator, or superintendent.*” This remark is quite in unison with the spirit of that un-

kingly period, at the commencement of which it was published. In the year 1791 the King of France was become the prisoner of his people; and in the following year Royalty was abolished by the National Convention. It may be always useful to keep in mind the *false assumptions* on which revolutionary principles rested. We are here told, that in Homer *αναξ* does not imply the office and power of a King in the present sense, but merely a *curator* or *superintendent*. No proof is brought from Homer; but an appeal is made to Eustathius; and, as in these cases frequently happens, the words quoted are in contradiction to the author's assertion. Eustathius says, *Ανακτας εκαλουν τους βασιλεας οι παλαιοι δια το ανακως, ηγουν επιμελως, εχειν των ΥΠΟΤΕΤΑΓΜΕΝΩΝ*, *The ancients called kings ανακτες, on account of the care, which they had of their subjects.* The term *υποτεταγμενοι* is necessary to the meaning of *ανακτες*, and implies not merely *subjection* in one party, but *dominion* in the other. *Αναξ* in Homer never means less than *dominus*. Telemachus says to Antinous, *αναξ εσομαι ημετεροιο οικιοιο*, *I will be the sovereign of my house, or family.* (Odys. α. 397.) In this sense *ανακτες* and *δμωες*, *domini* and *servi*, are opposed to each other. (Odys. ε. 320.) Family dominion implied all the authority belonging to a King, as the *sole* Governor, or Monarch, of his people, not as a mere *curator* or *superintendent*, in subordination to some Head. In this sovereign sense the term was applied to the Gods. In the Odyssey (π. 387.) the kingdom of Ithaca is called Telema-

chus's by *inheritance*, πατρῷα. But nothing can mark more strongly Homer's anti-democratic principles, than his language in the second book of the Iliad, in which he describes the office and authority of kings, as derived from Jupiter, and their power, as hereditary; and condemns the government of the many.

Ουκ αγαθον πολυκοιρανιη· εἰς κοιρανος εστω,
 Εἰς βασιλευς, ὧ εδωκε Κρονου παις αγκυλομητew
 Σκηπτρον τ' ἠδε θεμιστας, ἵνα σφισιν εμβασιλευη*

Θυμος δε μεγας εστι διοτρεφewν βασιληων·
 Τιμη δ' εκ Διος εστι, φιλει δε ε μητιετα Ζευς. †

The following passage shews not only the *hereditary* descent of Agamemnon's power, but his *sovereign* authority over Argos, and the adjacent islands. ‡

— ανα κρειων Αγαμεμνων
 Εστη, σκηπτρον εχων· το μεν Ἠφαιστος καμε τευχων·
 Ἠφαιστος μεν δωκε Διῖ Κρονιωνι ανακτι·
 Αυταρ αρα Ζευς δωκε διακτορω Αργειφοντη·
 Ἐρμειας δε αναξ δωκεν Πελοπι πληξιππω·
 Αυταρ ο αυτε Πελοψ δωκ' Ατρεῖ, ποιμενι λαων·
 Ατρευς δε θνησκων ελιπε πολυαρνι Θυεστη·
 Αυταρ ο αυτε Θυεστ' Αγαμεμνονι λειπε φορηναι,
 Πολλησι νησοισι και Αργεῖ παντι ανασσειν. §

* Iliad. B. v. 204.

† Ibid. v. 196.

‡ Those interesting Islands, which are now under the protection of Great Britain.

§ Iliad. B. v. 100.

Plutarch therefore, or whoever was the Author of the treatise *περι της Ὀμηρου ποιησεως*, might well say of Homer, *την μεν βασιλειαν δι' ὅλης της ποιησεως ονομαζων και εγκωμιαζων*. His descriptions and epithets of Kings, his *διοτρεφειων βασιληων*, and *θειων βασιληων*, give an impression of the kingly office and power not inferior to their modern character, and very different from our Author's *mere curators* and *superintendants*.

Αναξ therefore I conceive to be not from *ανα* and *αἴσσω*, nor from *ανακως εχειν*, nor even from *ανω εχειν ταξιν*, but from *ανω*, *sursum eo*, *ascendo*, and to be the same with *ανας*, *qui sursum ivit, evectus est*, as *ορνιξ* is the same with *ορνις*, *κλαξ* with *κλας*, *λιθαξ* with *λιθας*, *ρυαξ* with *ρυας*, &c. Hesychius has preserved the Laconian form of *ανας* in *αναρ*, from *ανω* in its uncompounded sense of *ηκω*. From *ανας* comes the feminine *ανασα*, *ανασσα*.

P. 136. “*Νεστον* in the Manuscripts is only wrong “in the first letter, which should be a B, *Βεστον*, or (as “in the *Etymologicum magnum*) *Βεττον*, the regular “Laconian form of *Φεθον*.” *Βεττον* has no relation whatever to *Φεθον*. The former is the neuter nominative for *Βεστον*,* *Vestis*; the latter, the genitive for *ηθων*, *morum*, the Laconian form of which is *Βεσων*, or *Βεσον*, B being their substitute for the Digamma.

P. 136. “*Εσον*, substituted by the Editor, is taken “from a note to Hesychius, who gives *Βεσον*, as Laco-

* *Βεστον*, το ἱματιον. *Etymol. Mag.*

“nian for εθος, and Πασον for παθος.” Βεσων could “not be Laconian for εθος, nor πασον for παθος, because, though they used Σ for Ν, they never reversed this idiom. Βεσον and πασον were corruptions of βεσορ and πασορ. And so they are corrected by Valckenaer ad Theoc. Adoniaz. p. 282. In this Decree, for μη καλων εθων we should read μη καλων βεσων.

P. 136. Note. “I have before observed the double “power of this word, similar to that of *habit* in our “own language.” The significations of εθος and εσθης, or εσθος, and of their Laconian forms βεσορ and βεστον, βεττον, never reciprocate. Εθος never signifies *vestis*, nor εσθης *consuetudo, mos*. The Latin *Habitus*, as well as the English, derives its ambiguous meaning from a very different class of associations, like its relative εξις in Greek.

P. 136. “Ταραρεται in the manuscript is right, and not ταραττεται, given by the Editor.” ΤΑΡΑΤΤΕΤΑΙ (or ταραττηται litteris minoribus,) is given not by the Oxford Editor alone, but by Glareanus, in the *princeps editio*, by Scaliger, Casaubon, and Gronovius.

P. 136. “It (ταραρεται) being the Laconian form “of the *second Aorist subjunctive middle*, and not “the present of the subjunctive passive. In common “Greek it would be ταρασηται, or ταρατηται, from “ταρασσω or ταραττω.” In what new system of Palæography, or thesaurus of “unlicensed Greek,” the Author found ταρασηται to be the 2d. aorist of ταρασσω, I cannot conjecture. Whether the characteristic of

the present be in ΣΣ or ΤΤ, the second aorist does not vary with such difference, but has in either case Γ for its characteristic, and not Σ or Τ. Ταραγῆται, therefore, is its legitimate form, in common Greek, and not ταρασηται or ταρατηται. Much less could ταραρεται be the 2d. aorist of ταρασσω.* But Mr. Knight says, that ταραρεται is “the *Laconian form* of “the second Aorist,” that is, the *Laconian form* of a word which is not Greek (ταρασηται), or of a word which is Greek (ταραγῆται), but which will not admit the *Laconism* in the beginning, the middle, or the end of it.

I have now examined both of our Author’s charges of *unnecessary* and *ignorant* alteration, and find the former very ill supported, and the latter wholly unverified. Where then should fall the imputation, which he brought against the Oxford Editor, of *ignorance* and *presumption*?

The reader, who has followed me thus far in the examination of that portion of the ANALYTICAL ESSAY, which contains the Author’s remarks on the Oxford edition of the *Decretum Lacedæmoniorum contra Timotheum*, if he has also read the MISCELLANEA CRITICA of Dawes, will, I think, be of opinion, that a comparison of the former with the lat-

* Instead of ταρατηται Salmasius reads τας αρετας, *virtutis*, of which an account will be given in the following pages.

ter, can detract nothing from the critical authority of Dawes, nor give any weight to arbitrary innovations on the established language of antiquity. I conclude therefore, as before, that the *Æolic Digamma* ought not to be called Pelasgic, because it was never so called by the Ancients,—because a generic term cannot be applied to a particular dialect: because its ancient name was *Vau*, and not *Digamma*;—and because the term, *Digamma*, was not in the primitive Greek alphabet, but is, comparatively, a modern term. ←

Mr. Knight justly observes, that the *Lacedæmonian Decree* is “a very important monument of antiquity,”* though he seems to have very incorrectly studied its idioms, and character, and, of course, very imperfectly appreciated its value. It is important from its connection not only with the ancient *language of Sparta*, but with her *music* and *manners* and *religious institutions*. As the ingenious Author was desirous of “enlivening the dryness of grammatical disquisition,” he might have done so from the connection, which this Decree has with many interesting subjects, much more acceptably to his Christian readers, than by the levity and profaneness of his caricature of the great Patriarch of the Deluge. †

Mr. Knight confined his view to the *grammatical* character of the Decree, yet the consideration of the *Spartan Music*, in its *national* character, and the *history of the printed text* of the Decree from the end of

* Analytical Essay, p. 15. Note.

† Ibid. p. 61. Note.

the fifteenth century to the latter half of the eighteenth, are necessary for determining the right reading and meaning of the Decree, and for estimating the merits of the Oxford Edition. His imperfect knowledge of the preceding editions of the Decree, and even of that which he undertook to censure, I have already noticed. It is also fully exemplified in the following short passage. Of the Lacedæmonian use of P for Σ “ we have a curious example in the Decree against Timotheus, the Milesian Musician, *preserved by Boethius*, in his treatise on Music, and more correctly *republished from a Manuscript* at Oxford, in the “ year 1777.”* In this most extraordinary *literary notice* of the Decree,—from Boethius to the Bishop of St. Asaph,—there are not less than twelve centuries sunk. It was *preserved* in the sixth century, and *republished* in the eighteenth! Whether it was ever *published* since the origin of printing, before the Oxford *republication*, we are not here informed. This however is a mere omission. But when we are told, it was “ *republished from a Manuscript*,” the information is very erroneous. The Oxford Editor collated not less than *five* Manuscripts, the Bodleian, and the Selden, the Magdalen, Corpus, and Balliol MSS. Again we are told, that it was *more correctly* republished from a *manuscript* at Oxford. What Mr. Knight calls a *manuscript*, was a composite exemplar taken from the five MSS. The Editor expressly says, that there was

* P. 15.

not one of the Oxford MSS. which was not *equally corrupt* with the printed copies; “Nec profecto affirmare
“ausim *ullum* quidem e Codicibus Oxoniensibus ex-
“tare, qui non *æque corruptus* sit, ac ii, quos antehac
“excudi curaverunt viri literati.”

Of the Oxford Editor Mr. Knight says, “Like
“other Editors, both ancient and modern, he found it
“more easy to alter than explain.” That it is often
more easy to alter than explain, (though it must be ad-
mitted,) our author has not proved from the Oxford
Edition. But I will here exemplify it from his own
Essay,* by his alteration of a passage of Homer, where
Antinous says to the other suitors of Penelope, in reply
to their objection to his proposal of putting Telema-
chus to death :

Εἰ δ' ὑμῖν ὄγε μῦθος ἀφανδανεῖ, ἈΛΛΑ βουλεσθε
αὐτον τε ζῶειν, καὶ εἰχειν πατρῷα πάντα †.

On this passage Mr. Knight observes, “though the
“elision of Υ removes the metrical difficulty, the greater
“difficulty still remains; for the word *ἄλλα*, as Clarke
“has observed, is *totally incompatible* with the sense,
“which requires a *conjunctive* instead of a *disjunctive*.
“I would therefore read,

Εἰ δ' ὑμῖν ὄγε μῦθος ἀφανδανεῖ, ἩΔΕ ΚΑΙ αὐτον
βουλεσθε ζῶειν.”

In the common reading of this passage, and its ma-
nuscript variation, there is more than enough to deter

* Analytical Essay, p. 41.

† Odyss. π. 387.

from so violent an alteration. In the first place we have manuscript authority for reading ΒΟΛΕΣΘΕ instead of βουλεσθε, by which we not only restore the metre, but recover, if not “ a curious provincial peculiarity,” at least a curious *archaism*. In the next place the apparent difficulty of the term ΑΛΛΑ gives it an advantage over the correction ηδε και. For if ηδε και had been the original reading, no probable reason could be given, why it should have been changed to αλλα. But if αλλα was the original, the same difficulty which offends Mr. Knight, would have induced a glossator to substitute ηδε και. It is a difficulty that requires *explanation* rather than *alteration*. We are told indeed on the authority of Dr. Clarke, that αλλα is *totally incompatible* with the sense. Dr. Clarke is not quite so positive. He says “ αλλα hoc in loco non recte se habere.” But the *sense*, it is said, requires a *conjunctive* instead of a *disjunctive*. Let us examine the passage. Here are evidently two contrary propositions, one to kill Telemachus, the other to save his life. And contrary propositions certainly admit a disjunctive particle. If it were written υμιν ογε μωθος ουκ ανδανει, αλλα βουλεσθε, there could be no difficulty in the term αλλα. And as αφανδανει involves ουκ in its negative α, and therefore has the same meaning as ουκ ανδανει, the difficulty is not in the sense, but in the *construction*. And as all MSS. concur in the reading of αλλα, the right conclusion seems to be, that the *involved* negative may have, at least in the language of poetry, the same construction, as the *expressed*. If

αλλα' βολεσθε αυτον τε ζωειν were in one MS. and ηδε και αυτον βουλεσθε ζωειν in another, the former, by a common canon of criticism, would be the preferable reading, on account of its *apparent difficulty* and its *archaism*.

A want of *explanation* has, in another passage of the Analytical Essay *, led Mr. Knight into a *correction* of a different kind. Of the word σωσι in Herodotus † he says "Valckenaer would make σωσι an *abbreviation* of "σηθουσι, but *improperly*; for it is the regular Ionic "contraction of ΣΟΦΟΥΣΙ and ΣΟΦΟΝΣΙ." To charge Valckenaer with a grammatical error is an hazardous experiment, and, at all times, likely to recoil on the animadverter. His words are: "Huc respiciens Etymologus, p. 710. 41. 'Ηροδοτος, inquit, του σω το τριτον των πληθυντικων Σωσιν, αντι του σηθουσιν. Reperiuntur et νωσιν αντι του νηθουσιν, & alia hujus generis apud Atticos plurima." Here is not a word said of *abbreviation*. The Etymologist by αντι του σηθουσιν does not mean that σωσιν is an *abbreviation* of σηθουσιν, but merely that it is used *instead of* the common term σηθουσιν. As he says elsewhere, εισθα αντι του ηξιεις: not that εισθα was an *abbreviation* of ηξιεις, but that the former was an ancient or poetical form, used by Homer, *instead of* the latter, the common term. The Etymologist indeed expressly says, that Σωσι is (not an abbreviation of σηθουσιν, but) the third plural of Σω. When we meet with such *misconstructions* and

* P. 104.

† Lib. I. p. 95. ed. Wesseling.

incorrectness, in an *Analytical* Essay on the Greek Alphabet, how can the Author evade his own censure of Fourmont: “Nothing exposes ignorance so effectually, as an unsuccessful attempt at scientific accuracy*.”

When he says, that the Oxford Editor found it more “easy to alter than explain,” he forgets that he himself has *explained nothing* in the Decree; and that the Oxford Editor has the merit of having solved a difficulty in a very important word, *εναρμονιος*, which, from its apparent inconsistency with the context, and with the express purpose of the Decree, Dr. Burney says, some translators had omitted †. Timotheus was censured and punished for corrupting the simplicity of the ancient music, and for substituting the *chromatic* melody instead of the *enharmonic*. But in the usual technical sense of the word, the chromatic was more ancient and more simple than the *enharmonic*, which was the last in the historical order of the three musical species, *Diatonic*, *Chromatic*, *Enharmonic*, and was considered as the highest stage of musical refinement. Where, then, was the offence in substituting what was, comparatively, simple instead of that which was highly complex and artificial? Dr. Burney, who saw the difficulty, in great measure removed it, by suggesting, that there must have been two species of *enharmonic*, *ancient and modern*; and that the *enharmonic*, for which Timotheus substituted the *chromatic*, was the

* P. 118.

† Burney's *Hist. of Music*, Vol. I. p. 45. and 411.

ancient species. To support this suggestion, nothing was wanting but the aid of grammatical explication. The Oxford Editor has applied this remedy; and has shewn, that, in its primary meaning, *εναρμονιος* is equivalent to *continuus*, and is therefore opposed to what is *discontinuum*, and *fractum*, which was the character of the dithyrambic poetry, to which the later music owed its origin. Plutarch calls the new music *κατεαγυια*, and Quintilian, *modis fracta*. The Editor has also illustrated the meaning of *εναρμονιος* by its opposite, *εξαρμονιος*. In the sense of *continuus*, *εναρμονιος* is the same as *διατονος*, the term by which the simplest of the three species was denominated. In the Decree *τεταμμενος* (which the Editor has explained by *ηπλωμενος* from Hesychius) is the term which corresponds with *εναρμονιος*, and, in its origin, is the relative of *διατονος*. But though *εναρμονιος* in this sense was applied to the ancient music, and opposed to the varied, multiplied, and antistrophic character of the new, yet it became afterwards the appropriate term of the latter music, not by any contradiction in the term, but by the force of one of its most general significations. Ἄρμονια, a derivative of *ἀρμολζω*, or *αρω*, *apto*, has its meaning from *aptitude* and *consonance*. *Εναρμονιος* therefore was applied to both species, as expressive of musical harmony, but ceased to designate the old music, when it became eminently appropriated to the new, and was replaced by another term, *διατονος*, more specially significant of its regularity and simplicity.

Διδακκε, διδακκη, διδασκει, εδιδαξε, and εδιδασκε are various readings of that passage of the Decree, which contains the *second* charge against Timotheus. The choice of the reading depends on the meaning which we attach to the passage, whether it is to be understood in a *moral* or *dramatic* sense. Διδασκειν means both *moral instruction*, and *dramatic representation*. Of the former meaning no example can be necessary. Of the latter a few will be sufficient. Αριων διθυραμβον πρωτος ανθρωπων ΕΔΙΔΑΞΕΝ. Dion. Chrysost. p. 455. from Herodotus, who describes the invention of Arion more fully: διθυραμβον, πρωτον ανθρωπων των ημεις ιδμεν, ποιησαντα τε και ονομασαντα και ΔΙΔΑΞΑΝΤΑ εν Κορινθω. L. I. §. 23. “the first who composed, and named, and *publicly recited*, the dithyrambic poem.” Τουτον τον χορον ενικων μεν Λακεδαιμονιοι, ΕΔΙΔΑΣΚΕ δε Λεωνιδας, (that is, Leonidas was the χορηγος,) by a metaphor taken from the stage*. (Maximus Tyrius Dissert. 37. §. 6.) Το σατυρικον δραματιον ΕΔΙΔΑΞΕ. (Athenæus Deipnos.) ΔΙΔΑΞΑΣ τον Πυτινην, και νικησας. Lucian. Vol. III. p. 227. The expression is followed by the Latin writers. Vel qui prætextas, vel qui *docuere* togatas. (Horat. Art. Poet.) Cum Orestem fabulam *doceret* Euripides. (Cicero Tusc. L. iv.) *Docere Orestem*, *docere Pytinen*, *docere Semeles partus*, are all of the same import, and mean *edere*, *exhibere*, or *scribere* fabulam. If διδασκειν were

* So Euripides in his Phœnissæ: Ω πολυμοχος Δρης—κωμον αναυλο-
τατον προχορευεις.

used here in the sense of moral instruction, it might be in the present tense. For though the action was past, the consequences were present: "he describes to youth the religion of their country, not as he ought to do;"* by his improper descriptions he caricatures, and vilifies, and degrades it. In this sense the reading should be *διδασκεῖ* or *διδασκη*. But if it refer only to the past recital, as the context appears to require, then either Glareanus's *εδίδαξε*, or Casaubon's *εδίδασκε*, or rather its Laconian form, *εδιδασκε†*, would be the preferable reading. *Being invited to the musical contests at the festival of Eleusinian Ceres, he composed a poem unsuited to the occasion; for he represented to our youth the pains of Semele, at the birth of Bacchus, very unbecomingly, τὰς γὰρ τὰς Σεμελαρῶν ὠδινὰς οὐκ ἐνδίκᾳ τῶν νεῶν ἐδιδασκεῖ.*

The conclusion of the Decree contains a declaration of the purpose which the Spartan Senate had in view in the censure of Timotheus, ending with these words, *μηποτε ΤΑΡΑΤΤΗΤΑΙ κλεος ΑΓΩΝΩΝ*, as it is commonly read. But the purpose of the Senate appears, from the readings of some MSS. to have been much more important than is expressed by this common reading of the Decree.

The last words of the *princeps editio* Bas. 1546. are *μηποτε ταραττηται κλεος αγορων*. This is also the

* The expression has a strong intensive meaning, like the language of Scripture: "which thing ought not to be done."

† The imperfect form *εδιδασκε* is the usual language of *agonistic* inscriptions, as *εποιει* is in *works of art*.

reading of Bas. 1570. Instead of *αγορων*, Scaliger, Casaubon, Gronovius, Bishop Fell, and Bishop Cleaver, have *αγωνων*. But Salmasius reads, with a most important difference of meaning, *μη ποττας αρετας κλεος αγωντων*, *non ad virtutis gloriam conducentium*. Chishull also reads *τας αρετας*, but instead of *αγωντων* has *ατιμων*. According to the commonly received reading, the final purpose of the Decree was, that *the glory of the games might not be disturbed*; according to Salmasius's, it was to prevent the introduction of any thing into Sparta, *not conducive to the honour of virtue*, and the reading of Salmasius has the authority of Manuscripts.

The commonly received text corresponds very ill with the general tenor of the Decree, which represents the offence of Timotheus to consist in corrupting the Spartan youth by violating the simplicity of the ancient music, and by unbecoming representations of the public religion. The end to be answered by the censure of such offences must have been something consonant with the great object of their national music. The *glory of the public games* was certainly not that object, but the moral instruction of youth, and the honour of religion, or, in other words, *the glory of public virtue*. They annexed no other value to their public games, than as they were subservient to virtue. Xenophon, in his treatise on the Lacedæmonian Polity (ch. x.), speaking of the pains which Lycurgus took to promote the exercise of virtue even to extreme old age, says, *Καλως δε μοι δοκει ο Λυκουργος νομοθετησαι*

και ἢ μεχρι γηρας ασκοιτ' αν ΑΡΕΤΗ.—ὅσω ουν κρειττον ψυχη σωματος, τοσουτω και ΟΙ ΑΓΩΝΕΣ ΤΩΝ ΨΥΧΩΝ η οί των ΣΩΜΑΤΩΝ αξιουσπουδαιοτεροι. Virtue moral, political, or military, was the end of all their institutions ; and moral virtue, eminently, of that festival which is mentioned in the Decree.

Ταρ ΑΡΕΤΑΡ κλεορ was, therefore, much more consistent with the views of the Spartan senate than κλεορ ΑΓΩΝΩΝ. If the latter had been the original reading, we should probably have had a word of much greater force than *ταραττηται*, such as *ατιμασθηται*, or the like, that is, not “lest the glory of the games should be *disturbed*,” but *dishonoured, degraded, vilified*. Ταρ αρεταρ, the reading of Salmasius’s text, is also the reading of the Cambridge MS. and of an Oxford MS. quoted in p. 36 of the Oxford edition, and *ταραρεται* of another. Αγοντων or αγωντων is also the reading of several MSS.

From this reading, then, (*μη ποτταρ αρεταρ κλεορ αγωντων, non ad virtutis gloriam conducentium*) we obtain a meaning most consonant with the character of the Spartan music (as a part of moral education, and a means of excitement to virtue), and with the religious solemnities of the Eleusinian festival. For the sake of such a reading it will be worth while to bring under our view a few of the many passages of the ancients which shew that they made music a part of moral education, and held it to be, in its grave and simple melodies, conducive to virtue ; that the Spartans, especially, forbad all changes in their music as

dangerous to public morals, and punished those who made innovations in it; and that their national institutions were valued only so far as they were conducive to virtue.

Music was originally appropriated to *religious worship*, and to the *instruction of youth*; two important objects, corresponding with the *two charges*, in the Decree against Timotheus, for corrupting the ears of youth by his light and varied melodies, and for misrepresenting the public religion. *Επι μεντοι των ετι αρχαιοτερων ουδε ειδεναι φασι τους Έλληνας την θεατρικην μουσαν. Όλην δε αυτης την επιστημην προς τε ΘΕΩΝ TIMHN, και ΤΗΝ ΤΩΝ ΝΕΩΝ ΠΑΙΔΕΥΣΙΝ παραλαμβανεσθαι.* Plutarch de Musica*. Again, in the same treatise, he says of its *religious office and moral influence*, *τω γαρ ουτι το πρωτον αυτης και καλλιστον εργον η ΕΙΣ ΤΟΥΣ ΘΕΟΥΣ ευχαριστος εστιν αμοιβη, έπομενον τουτω και δευτερον το της ΨΥΧΗΣ ΚΑΘΑΡΣΙΟΝ και εμμελες και εναρμονιον συστημα†.*

Such objects sufficiently account for that gravity and simplicity in the more ancient music, of which the Lacedæmonians were so tenacious, and which it was the purpose of this Decree to vindicate and perpetuate. *Ένα γαρ τινα τροπον, η παντελως ολιγους (Λακεδαιμονιοι) εκλεξαμενοι, ους ωροντο προς την των ΗΘΩΝ ΕΠΙΝΟΡΘΩΣΙΝ αρμοττειν‡.* Its simple and austere features are strongly marked and contrasted by Athenæus. *Λακεδαιμονιοι δε μαλιστα των αλλων Δωριεων*

* Op. Moral. p. 1140. ed. Xyl.

† Ibid. p. 1146.

‡ Ibid. p. 1142.

τα πατρια διαφυλαττουσι.—ή μιν γαρ Δωριος άρμονια το ΑΝΔΡΩΔΕΣ αμφαινει και το ΜΕΓΑΛΟΠΡΕΠΕΣ, και ου διακεχυμενον ουδ' ήλαρον, αλλα ΣΚΤΘΡΩΠΟΝ και ΣΦΟΔΡΟΝ, ουτε δε ποικιλον ουδε πολυτροπον*.

This contrast is concisely expressed in the Decree : ΑΓΕΝΝΗ και ΠΟΙΚΙΛΑΝ αντι ΑΠΛΟΑΡ και ΤΕΤΑΜΕΝΑΡ †. On which words the following passage of Plutarch may serve as a comment. Σεμνη ουν κατα παντα ή μουσικη, θεων εύρημα ουσα. Εχρησαντο δ' αυτη οι παλαιοι κατα την αξιαν, ώσπερ και τοις επιτηδευμασι πασιν. Οι δε νυν τα σεμνα αυτης παραιτησαμενοι αντι της ΑΝΔΡΩΔΟΥΣ και θεσπεσιας και θεοις φιλης, ΚΑΤΕΑΓΓΙΑΝ και ΚΩΤΙΑΗΝ εις τα θεατρα εισαγουσι ‡. Quintilian, who was contemporary with Plutarch, has expressed, in very similar terms, the difference between the ancient music and the modern of his own time. *Apertius tamen profitendum puto, non hanc a me præcipi, quæ nunc in scenis effeminata, et impudicis modis fracta, sed qua laudes fortium canebantur* § : such as Plutarch describes it in his επιτηδευματα Λακωνικα, speaking of the Spartan music, ουδεν δ' έτερον ειχεν η επαινους των γενικως ζησαντων——επαγγελια τε και μεγαλαυχια προς ΑΡΕΤΗΝ πρεπουσα ταις ήλικιας ||.

* Athenæus Deipnos. L. XIV. p. 624.

† Τεταμεναε *continua, uniformis.*

‡ Plutarch. *ibid.* p. 1136.

§ *Instit. Orat.* L. I. 10. 31. ed. Gesner.

|| *Sect. xiv.* ed. Wyttenbach.

The ancient Greeks, especially the Spartans, were studious of every thing that had influence in the formation of character and moral sentiment *, and therefore preferred that kind of music which appeared to them most susceptible of such effects. “ Ατε ουν ΗΘΩΝ μαλιστα φροντιδα πεποιημενοι οί παλαιοι το ΞΕΜΝΟΝ και απεριεργον της μουσικης αρχαιας προετιμων †. Many testimonies, says Plutarch, might be brought to shew that the best-regulated states made the cultivation of such music a national concern. Οτι δε και ταις ευνομοταταις των πολεων επιμελες γεγενηται φροντιδα ποιεισθαι της ΓΕΝΝΑΙΑΣ μουσικης, πολλα μεν και αλλα μαρτυρια παραδεσθαι εστι ‡.

The moral influence of music rendered it, even in the opinion of Aristotle, a rational part of education. Εκ μεν ουν τουτων φανερον, οτι δυναται ποιον τι το της ψυχης ΗΘΟΣ μουσικη παρασκευαζειν. Ει δε τουτο δυναται ποιειν, δηλον οτι προσακτεον και παιδευτεον εν αυτη τους νεους §. That music was an ordinary part of Greek education we learn from Aristotle and Xeno-

* A large portion of the best days of our youth is consumed in learning languages. The ancient Greeks had only their own language to learn. With very little expence of time in such initiatory elements, the whole care of their education was directed to the cultivation of moral principles and science. Languages must be learnt, as the auxiliar *means* of knowledge; but Christian *history, faith,* and *morals,* should be the chief materials of a Christian education, without neglecting the aids of logic, and mathematics, and the arts of composition and elocution.

† Plutarch. Op. Moral. p. 1144.

‡ Ibid. p. 1146.

§ Aristot. Polit. L. viii. c. 5. ed. Sylb.

phon. The former says, *ἔστι δὲ τεττάρῃ σχεδὸν ἅ παιδεύειν εἰωθᾶσι, γραμμάτα, καὶ γυμναστικὴν, καὶ ΜΟΥΣΙΚΗΝ· καὶ τετάρτον ἐνίοι γραφικὴν**: the latter, *εὐθὺς δὲ πεμπουσὶν εἰς διδασκαλῶν, μαθησομένους καὶ γραμμάτα, καὶ ΜΟΥΣΙΚΗΝ, καὶ τὰ ἐν παλαιστράῳ†*. So universal was this custom, that inability to play on the lyre was held to be a proof of want of education. But it made a part of education, not as an elegant accomplishment, but for its *moral* consequences, which Plutarch has ascribed to music in terms as decided, and almost as extravagant, as our great dramatic poet has characterized the *immoral* effects of an insensibility to music. *Εἰτ' οὖν τις τὸν παιδευτικὸν τῆς μουσικῆς τρόπον ἐκπονήσας τυχοί ἐπιμελείας τῆς προσήκουσῆς ἐν τῇ τοῦ παιδὸς ἡλικίᾳ, τὸ μὲν ΚΑΛΟΝ ἐπαινέσει τε καὶ ἀποδέξεται, ψέξει δὲ τὸ ἐναντίον ἐν τε τοῖς ἄλλοις καὶ ἐν τοῖς κατὰ μουσικὴν, καὶ ἔσται ὁ τοιοῦτος καθάρως πασης ΑΓΕΝΝΟΥΣ‡ πραξέως§.*

If the ancient Greeks were persuaded that the moral effects of music were such as they described them to be, and if music bore so fundamental a part in the education of youth, it is no wonder that the Spartans, especially, were averse to all innovations in their music, from an apprehension that such innovations could not take place without a change in the national manners. So Plato thought, *qui musicorum cantibus ait mutatis mutari civitatum status*¶. Cicero, who quotes

* Aristot. Polit. L. viii. c. 3.

† Λακεδαιμον. Πολιτ. ch. 2.

‡ Op. Moral. p. 1146.

§ Cicero de Legg. III. 15.

his authority, relates also the transaction which is the subject of the Spartan Decree against Timotheus, and the care which the Senate took to prevent any ill consequences from it. *Civitatum hoc multarum in Græcia interfuit, antiquum vocum conservare modum: quarum mores lapsi ad mollitiem, pariter sunt immutati cum cantibus.* — *Quamobrem ille quidem sapientissimus Græciæ vir, longeque doctissimus, valde hanc labem veretur: negat enim mutari posse musicas leges sine immutatione legum publicarum.* — *Graviter olim ista vindicabat vetus illa Græcia, longe providens, quam sensim pernicies, inlapsa civium animos, malis studiis malisque doctrinis repente totas civitates everteret: siquidem illa severa Lacedæmon nervos jussit, quot* plures quam septem haberet, Timothei fidibus demi-†.*

The consequences which the Spartan Senate wished to prevent in their own country, Maximus Tyrius informs us did take place in Sicily: *ὅτι Δωριεῖς τὴν πατριὸν ἐκείνην καὶ ὄρεον μουσικὴν καταλιπόντες, — ΕΝΟΘΕΥΣΑΝ ὁμοῦ τῇ μουσικῇ ΤΗΝ ΑΡΕΤΗΝ ‡.* The Greeks, who employed their grave and simple melodies in the education of youth for their good effects, were equally persuaded of the immoral effects of corrupt music. *Μουσικὴ φαυλὴ καὶ ἀσμάτα πονηρὰ καὶ λόγοι μοχθηρὰς ὑπόδεσσις λαμβανόντες ἀκολαστὰ ποιοῦσιν ΗΘΗ §.* I have already quoted the authority of Aris-

* i. e. *quot haberet plures, quam septem.* Vulgo *quod* — in Timothei f. d.

† Cicero de Legg. II. 16.

‡ Diss. xx. § 8.

§ Plutarch. de Aud. Poet.

tote in proof of the moral influence of music. I shall here add a few more passages from him on account of their connection with the last words of the Decree. In the eighth book of his Politics he discusses the question whether music is conducive to virtue, or not, and decides in the affirmative. To his proposal *οιησειον ΠΡΟΣ ΑΡΕΤΗΝ τι ΤΕΙΝΕΙΝ την μουσικην**, and afterwards, *δει οραν, ειπη και ΠΡΟΣ ΤΟ ΗΘΟΣ ΣΥΝΤΕΙΝΕΙ και προς ΨΥΧΗΝ*, he answers, *Τουτο δ' αυ ειη δηλον, ει ποιοι τινες τα ΗΘΗ γιγνομεθα δι' αυτης. Αλλα μην ιτι γιγνομεθα ποιοι τινες, δηλον δια πολλων μεν και αλλων, ουχ ηκιστα και δια των Ολυμπου μελων †*. He says that the Athenians having introduced a certain species of music into the studies of their youth, afterwards rejected it, when experience had enabled them to distinguish what music was conducive to virtue, and what was not. *Υστερον δ' απεδοκιμασθη δια της πειρας αυτης, βελτιον δυναμενων κρινειν το ΠΡΟΣ ΑΡΕΤΗΝ, και το ΜΗ ΠΡΟΣ ΑΡΕΤΗΝ, ΣΥΝΤΕΙΝΟΝ ‡*.

The Lacedemonians were of all people the most likely to attend to such consequences: for Xenophon says that Lycurgus made his countrymen habituate themselves to the exercise of every kind of virtue; and that the Spartans alone made virtue the discipline of the state. *Τοδε γε μην του Λυκουργου πως ου μεγαλιως αξιον αγασθηται; ος επειδη κατεμαθεν, οτι οι μη βουλο-*

* Aristot. Polit. L. viii. c. 8. p. 222. ed. Sylb.

† Ibid. p. 224.

‡ Ibid. p. 227.

μενοι επιμελεισθαι της αρετης, ουκ ικανοι εισι τας πατρι-
δας αυξειν, εκεινος εν τη Σπартη ηναγκασε ΔΗΜΟΣΙΑΙ
παντας ΠΑΣΑΣ ασκειν ΤΑΣ ΑΡΕΤΑΣ. Ὡσπερ ουν
ιδιωται των ιδιωτων διαφερουσιν αρετη, οί ασκουντες των
αμελουντων, ούτω και η Σπартη εικοτως πασων των πο-
λεων διαφερει, μονη ΔΗΜΟΣΙΑΙ επιτηδεουσα την ΚΑ-
ΛΟΚΑΓΑΘΙΑΝ*. It was hence that in Sparta ΕΥ-
ΚΛΕΙΑ μαλιστα έπεται τη ΑΡΕΤΗ†, the ΑΡΕΤΑΡ
ΚΛΕΟΡ, according to the proposed reading of the last
words of the Decree.

If, then, ΚΑΛΑ ΗΘΗ and ΑΡΕΤΗ were the im-
mediate objects and the ultimate end of the Spartan
institutions, especially of their music, it is clear that
they must have been also of a Decree, the purpose of
which was to censure and punish Timotheus for *cor-
rupting their music*, and for an *offence against reli-
gion*; and, therefore, that the concluding words of
the Decree should be read, as they are written in some
MSS. ΤΑΡ ΑΡΕΤΑΡ κλεορ ΑΓΟΝΤΩΝ, *morum
non honestorum, non ad virtutis gloriam conducen-
tium*, that is, in the language of Aristotle before
quoted, ΜΗ ΠΡΟΣ ΑΡΕΤΗΝ ΣΥΝΤΕΙΝΟΝΤΩΝ.

To these considerations on the ancient Greek music,
and its influence on *national manners*, we may add
the *moral* character of the festival, at which the con-
duct of Timotheus incurred the censure of the Spartan
Senate. The Eleusinian mysteries were esteemed by
the ancients, as the most important of their religious
solemnities. A higher character cannot be given of

* Λακεδαιμ. πολιτ. c. x.

† Ibid. c. ix.

them than in the words of Cicero, who was initiated in them at Eleusis. Nam mihi cum multa eximia divinaque videntur Athenæ tuæ peperisse, atque in vitam adtulisse, tum nihil melius illis mysteriis, quibus ex agresti immanique vita exculi ad humanitatem et mitigati sumus; initiaque ut appellantur, ita revera principia vitæ cognovimus; neque solum cum lætitia vivendi rationem accepimus, sed etiam spe meliore moriendi*.

The subject, which Timotheus adopted, seems to have been as ill chosen, as it was unbecomingly described. The Son of Semele was not the Bacchus, to whom the Eleusinian mysteries were consecrated. The God of wine, and the patron of drunkenness, was quite out of place at those *augusta mysteria*, as they are called by Cicero, who thus distinguishes the Son of Semele from the Eleusinian Bacchus: Hunc dico Liberum Semele natum: non eum quem nostri majores auguste sancteque Liberum cum Cerere & Libera consecraverunt †.

How reprehensible the Spartan Senate must have thought the conduct of Timotheus, we may judge from the general persuasion respecting the Eleusinian mysteries. Horum sacrorum eam vim esse vulgo putabant, ut qui eis essent initiati, majorem *cognitionem Deorum*, acriusque *virtutis studium* accepissent, unde ea sacra $\tau\epsilon\lambda\eta$, Latinis initia, dicuntur, quia initium vitæ melioris et virtutis esse credebantur.” †

* De Legg. II. 14.

† De Natura Deor. II. 24.

‡ Krebsius ad Plutarch. de Aud. Poet. cap. 4.

Candidates for initiation at these festivals were exhorted to the love of truth and purity, and to the practice of every virtuous habit. And at a certain period of the ceremonies all persons, not initiated, were forbidden to remain in the assembly on pain of death. Lycurgus was not less anxious to secure Sparta from the contamination of foreign manners. With this view he restrained the Spartans from travelling into foreign countries, lest they should learn their "foreign manners and irregular lives," *ἵνα μὴ τῶν ξενικῶν ἠθῶν καὶ βίῶν ἀπαιδευτῶν μετασχωσι* *. He was equally careful to exclude foreigners from Sparta, "that they might not teach the citizens any bad" principles or customs: *ὅπως οἱ παρεισθρόντες μὴ διδασκαλοὶ κακοῦ τινος τοῖς πολίταις ὑπαρχωσι*. Timotheus, as a foreigner, would have been excluded from the Spartan festival; but was invited (*παρακληθεῖς*) probably, on account of his celebrity in music. He therefore became obnoxious to the Senate not only as an *innovator in music*, and a misrepresenter of their religion, but as a *foreigner*, who had made an ill use of their hospitality. He was accordingly censured and punished, that others might be deterred from introducing into Sparta any thing *immoral*, or not conducive to the *honour of virtue*.

I will now subjoin a copy of the Decree, as I think it ought to be read, together with an English translation, and an extract from Boethius by way of introduction to it, which may be of some use in ascertaining the right reading of the conclusion.

* Plutarch. *Ἐπιτηδ. Λακων.* § 19, 20. ed. Wyttenb.

EXCERPTUM EX BOETHII LIBRO
DE MUSICA. *

Unde fit, ut cum sint quatuor matheseos disciplinæ, cæteræ quidem ad investigationem veritatis laborent, Musica vero non modo speculationi, verum etiam *moralitati* conjuncta sit.—Unde Plato etiam maxime cavendum existimat, ne de *bene morata musica* aliquid permutetur. Negat enim esse ullam tantam *morum* in republica labem, quam paulatim de pudenti ac modesta musica invertere. Statim enim idem quoque audientium animos pati, paulatimque discedere, nullumque *honesti ac recti* retinere vestigium, si vel per lasciviores modos inverecudum aliquid, vel per asperiores ferox atque immane mentibus illabatur.—Fuit vero pudens ac modesta musica, dum simplicioribus organis ageretur. Ubi vero varie permixteque tractata est, amisit *gravitatis* atque *virtutis* modum, et pene in turpitudinem prolapsa, minimum antiquam speciem servat. Unde Plato præcipit, minime oportere pueros ad omnes modos erudiri, sed potius ad valentes ac simplices. Atque hic maxime illud est retinendum, quod si quoquo modo per parviſſimas mutationes hinc aliquid permutaretur, recens quidem minime sentiri, post vero magnam facere differentiam, & per aures ad animum usque delabi. Idcirco magnam esse custodiam reipublicæ Plato arbitratur, musicam *optime moratam*, prudenterque conjunctam, ita ut sit modesta ac simplex & mascula, nec effeminata, nec fera nec varia. Quod Lacedæmonii maxima ope servavere, dum apud eos Taletas, Crestensis Gortinus magno pretio accitus pueros disciplina musicæ artis imbueret. Fuit enim id antiquis in morem, diuque permansit. Quoniam vero eis Timotheus Milesius super eas, quas ante repererat, unum addidit nervum, ac multipliciorem Musicam fecit, exegere de Laconia, Consultumque de eo factum est. Quod quoniam insigne est Spartiarum linguæ S litteram in R vertentium, ipsum de eo consultum eisdem verbis Græcis apposui.

Quod consultum id scilicet continet: Idcirco Timotheo Milesio Spartiatis succensusse, quod multiplicem Musicam reddens, puerorum animis, quos acceperat erudiendos, officeret, et a *virtutis* modestia præpediret, & quod harmoniam, quam modestam susceperat, in genus chromaticum, quod est mollius, invertisset.

* Ed. Bas. 1570. p. 1371.

GREEK TEXT.

1 Ἐπειδὴ Τιμοσιος ὁ ΜΙΛΗΣΙΟΣ ΠΑΡΓΙΝΟΜΕΝΟΣ
 2 ἐν τὰν ἀμετεράν πολιν τὰν ΠΑΛΛΑΝ * μῶαν ἀτι-
 3 μαδδῆι, καὶ τὰν δια τὰν ἑπτὰ χορδὰν ΚΙΣΑΡΙΞΙΝ
 4 ἀποστρεφόμενος πολυφώνιαν εἰσαγὼν λυμῖνεται τὰς
 5 ἀκοᾶς τῶν νεῶν, δια τε τὰς πολυχόρδιας καὶ τὰς
 6 ΚΑΙΝΟΤΑΤΟΣ τῶ μελεος ἀγεννη καὶ ποικιλῖαν ἀντι-
 7 ἄπλοας καὶ τεταμενάς ἀμπεννυταὶ τὰν μῶαν, ἐπὶ
 8 χρωμάτος συνισταμένου τὰν τῶ μελεος ΔΙΑΣΚΕΥ-
 9 ἈΝ ἀντι τὰς ἐναρμονίῳ, ποιῶν ἀντιστροφὸν ἀμοιβαν.
 10 ΠΑΡΑΚΛΗΘΕΙΣ δὲ ἐν τὸν ἀγῶνα τὰς Ἐλευσινίῳ
 11 Δαμάτρος ἀπρεπῆ διέσκευασατο τὰν τῶ μῦσῳ δια-
 12 σκευᾶν ΤΑΡ ΓΑΡ τὰς Σεμελεας ΩΔΙΝΑΡ οὐκ ἐνδίκᾳ
 13 τῶς νεῶς ΕΔΙΔΑΚΚΕ. Δεδοχθᾶι ΓΩΝ περὶ ΤΟΥ-
 14 ΤΩΝ τῶς βασιλεας καὶ τῶς ἐφόρως μεμψασθᾶι Τι-
 15 μοσιον, ΕΠΑΝΑΝΚΑΞΑΙ δὲ καὶ τὰν ἑνδεκά χορδὰν
 16 ἐκταμεν τὰς περιττὰς ὑπολειπομένον τὰς ἑπτὰ, ὅπως
 17 ἕκαστος τὸ τὰς πολιορ βαρος ΟΠΤΑΝ εὐλαβῆται ἐν
 18 τὰν Σπάρταν ἐπιφέρεν τι τῶν μὴ καλῶν ΒΕΣΩΝ,
 19 Ἡ ΤΩΝ μὴ ΠΟΤΤΟ ΤΑΡ ΑΡΕΤΑΡ κλεος
 20 ΑΓΟΝΤΩΝ.

* Line 2. *παλλαν* is here written instead of *παλαιαν* or *παλειαν* on the authority of Etymol. Mag. and Eustathius quoted by Maittaire p. 154. Line 12. ΓΑΡ is from the text of Glareanus. Line 13. ΕΔΙΔΑΣΚΕ (of which *εδιδακκε* is the Laconian form) is the reading of Casaubon. Line 15. ΕΠΑΝΑΝΚΑΞΑΙ is from Chishull. Line 17. Οπτον is the reading of Bas. 1546. *απτον* of Bas. 1570. *οπτων* of Casaubon. ΟΠΤΑΝ is the Doric of *οπτων*. Bas. 1570. is *οπταν* transposed. Line 18, 19. Η ΤΩΝ ΠΟΤΤΟ are from Mr. Porson. The other readings which differ from the Oxford text, have either been already mentioned, or will speak for themselves.

ENGLISH TRANSLATION *.

WHEREAS Timotheus, the Milesian, coming to our city, dishonours the ancient music, and, rejecting the melody of the seven-stringed lyre, corrupts the ears of our youth by introducing a variety of tones; and by the multiplicity of the strings, and the novelty of the melody, renders the music effeminate and complex instead of simple and uniform; composing his melody in the chromatic instead of the enharmonic, using the antistrophic change: AND WHEREAS being invited to the musical contests at the festival of Eleusinian Ceres, he composed a poem unbecoming the occasion; for he described to our youth the pains of Semele at the birth of Bacchus not with due reverence and decorum: BE IT THEREFORE resolved, that the Kings and Ephori shall censure Timotheus for these things, and moreover shall oblige him to retrench the superfluous number of his eleven strings, leaving seven, that all men, seeing the grave severity of our city, may be deterred from introducing into Sparta any thing immoral †, or not conducive to the honour of virtue ‡.

* A translation of the greater part of this Decree, was given in Stillfleet's *Principles and Power of Harmony* (1771) and in Burney's *History of Music*, Vol. I. p. 407. (1776.) but not an entire version in either.

† Ηθων, or εθων, Laeonice βεισων, is a more comprehensive term than *customs* or *manners*; and καλων, than *good*. Καλων has here the same relation to virtue, as it has in καλοκαγαθια.

‡ Τι των μη καλων βεισων, η των μη ποττο τας αρετας κλειος αγωντων, *aliquid morum non honestorum, aut non ad virtutis gloriam conducendum.*

In line 14. instead of *τωρ εφορωρ* the *princeps editio* has *των ρητορων*, Ed. Bas. 1570. *του ρητορορ*, MS. Seld. and Cantab. *τορετερορ*, Scaliger *ρητοραρ*, Casaubon *εφορωρ*. The Ephori are the magistrates, who according to Plutarch* punished both Terpander and Timotheus.

Line 15, 16. Instead of *των ενδεκα χορδαν εκταμεν ταρ περιτταρ υπολειπομενον ταρ επτα*, Leopard and Casaubon have *εκταμονταρ ταρ*, Salmasius, Bullialdus, and Porson, *εκταμοντα ταρ*, Scaliger *εκταμειν ταρ*, Ed. princeps *εκτανων ταρ*, Ed. 1570. *εκτανωρ ταρ*, Dio Chrysost. *εκτεμειν † ταρ*, all the MSS. have *εκταμον* distinct from *ταρ*, and only *ταρ* the article of *περιτταρ*.

Salmasius and Porson, instead of *υπολειπομενον* read *υπολιπην μονον*. The MSS. and the first Editors have the participle. If *εκταμειν* be right before, the participle is necessary here.

Line 18, 19. Instead of *τι μη καλων ηθων, μηποτε ταραττηται*, Salmasius reads *τι ηθων μη ποτταρ αρεταρ*, Porson *τι μη καλων, η των μη ποττο ταρ αρεταρ*. But both *καλων* and *ηθων*, or its Laconian form, appear indispensable to the passage. The concluding words of the Decree, which recite the end proposed by the Senate in the punishment of Timotheus, appear to relate, as might be expected, to the *two* charges alleged against him in the Decree, *τα μη καλα ηθη* having reference to his *music*, and *τα μη προς αρετην αγοντα*,

* Επιτηδ. Λακων. § 17.

† It should be *εκταμειν*, in the same tense as *αφελισθαι*, which precedes it.

both to his music and his *poem*. Cicero seems to have referred to the same two-fold view of the Senate, in the passage before quoted: Graviter olim ista vindicabat vetus illa Græcia, longe providens, quam sensim perniciēs inlapsa civium animos, *malis studiis malisque doctrinis* repente totas civitates everteret: siquidem illa severa Lacedæmon *jussit*, quot plures quam septem haberet, Timothei fidibus demi. *Jussit* can mean nothing less, than the *Decree* of the Spartan Senate; nor *longe providens*, than the object they had in view, which was to prevent the ill consequences of the *mala studia*, and *malæ doctrinæ*, which they had witnessed in Timotheus's music, and in his poem, *studia* referring to the music, and *doctrinæ* to the poem, in which τῶν νεῶν οὐκ ἐνδίκᾳ ἐδιδάκκε.

I have admitted into the text Mr. Porson's *ἡ τῶν*, because it seems highly probable that these words have been absorbed by the similar sound of *ἡθῶν*, or *νητῶν*, as most MSS. have it. But I have retained *ἡθῶν*, in its Laconian form *βῆσῶν*, because *τῶν καλῶν*, taken absolutely, are not distinguishable from *τῶν πρὸς ἀρετὴν ἀγοντῶν*, *τὰ καλά* being either *virtue*, or *conducive to virtue*. But with *ἡθῶν*, (or its Laconian form,) the new reading *ἡ τῶν* creates a necessary distinction, one clause, *μη καλῶν ἡθῶν*, referring to *mala studia*, and *φασὴ μουσικῆ*, and *ἡ τῶν* (sc. *ἄλλων*) *μη πρὸς ἀρετὴν ἀγοντῶν*, referring to *malæ doctrinæ*, and *πονηράσματα*.

Instead of *ἡθῶν*, or *εθῶν*, I have preferred *βῆσῶν*, because we know, that the Lacedæmonians used *βῆσορ*

for εῖδος, and therefore βεσων for εἶδων, or Fεἶδων, with the Digamma, for which the Spartan dialect used B. Βεσων indeed is not the reading of any MSS. extant: but “in matters of dialect, as Mr. Porson justly observes, the MSS. of Boethius ought to be discarded “as incompetent witnesses*.”

That ηἶδων, or εἶδων, or its Laconian form, as well as ἀρεταῶ, were originally in the text of the Decree seems probable also from the language of Boethius in the Proœmium to his treatise on music, in which he has introduced the Decree. He says, “that music is *moralitati* conjuncta;” that by innovations in “bene *morata* musica” the minds of those who are accustomed to them, lose all sense “*honesti rectique*;” that artificial varieties in music destroy “*gravitatis et virtutis modum*;” and that Timotheus, by the variety which he introduced into music, injured the minds of youth “et a *virtutis* modestia præpediret.” In Cicero, Dio Chrysostom, Plutarch, Athenæus, and Boethius, we find no authority for the *glory of the games*, nor for Mr. Knight’s *Laconian aorist*, ταραρεται.

ΠΟΤΤΟ is Mr. Porson’s reading. Salmasius’s ΠΟΤΤΑΡ ἀρεταῶ κλεῶ may, perhaps, be defended by the examples, which sometimes occur, both of κλεῶ without an article, even in a definite sense, and of the connection of πρὸς or ποτ with a noun, which is not of its

* *Tracts and Miscellaneous Criticisms* of the late Richard Porson, Esq. edited and arranged by the Rev. Thomas Kidd.

own government, such as *δια των ονοματων της συνηθειας* for *δια της των ονοματων συνηθειας* in Plutarch de Aud. Poet. (ed. Wyttēb. Vol. I.) but for the reason suggested by the very learned Editor*. ΑΓΟΝΤΩΝ has the authority of many MSS.

Boethius intimates that the Lacedæmonians banished Timotheus, *exegere de Laconica*. If this were the case, it must have been by some act of the Senate subsequent to this Decree. For here is nothing required † but *censure*, and the reduction of the *eleven* strings to seven. Suidas says, that Timotheus added a tenth, and an eleventh string to the lyre. Pherecrates ascribes to him twelve strings ‡. And as he was censured at the Carneia §, and at the festival of Eleusinian Ceres, it is probable, that for the *tenth* string he was censured at the former festival, and for the *eleventh* at the latter; and that he was banished for the *twelfth*. As his predecessors, Terpander and Phrynis, were also censured for their innovations in the lyre, one of them, probably, added the *eighth* string, and the other the *ninth*. Before Terpander's time the lyre had only seven strings.

Before I quit this interesting monument of antiquity, I must not omit noticing the remarkable cir-

* Animadversionum Wyttēb. Vol. I. p. 225.

† Except in Scaliger's reading, *ικαστατω τε αραι πολιορ βαρορ*; and I find nothing that favours this reading in any printed or manuscript copy.

‡ Apud Plutarch de Musica. Op. Mor. p. 1142.

§ Plutarch *Επιτηδ.* Λακων. § 17. ed. Wyttēb.

cumstance of its preservation by a *Latin* writer of the *sixth* century. It is not found in any writer now extant but Boethius, who lived nearly a thousand years after the transaction to which it relates. It is not expressly quoted by any writer, that has come down to us, prior to Boethius; nor does he mention from whom he derived it. It is not noticed by Aristoxenus, Ptolemy, Plutarch, Aristides Quintilianus, or other writers on Music; nor (where, perhaps, it might have been more expected) by Plato, or Aristotle, or Cicero, in their works on Government and Law; nor by those miscellaneous writers, Athenæus, Ælian, Aulus Gellius, or Valerius Maximus: nor even by the ancient writers on the Greek Dialects.

It is difficult to account for the silence of these writers, whether we consider the Decree, as a very eminent example of the Spartan *dialect* and *policy*, or as intimately connected with the *history of Music*. Yet there can be no doubt of its authenticity. The fact of Timotheus's being publicly censured for his innovations in the lyre, and the reduction of the strings from eleven to seven, are recorded by Cicero, Dio Chrysostom, and Athenæus, with some variety in their narratives, but with expressions so nearly resembling the language of the Decree, as to be little less than citations from it. Cicero's *illa severa Lacedæmon nervos JUSSIT, quot plures quam septem haberet, Timothei fidibus demi*, before quoted, can mean nothing less than this Decree of the Senate. Dio Chrysostom employs the very words of the Decree in common Greek:

ΧΟΡΔΩΝ ΤΑΣ ΠΕΡΙΤΤΑΣ ΕΚΤΕΜΕΙΝ, as he does the beginning of the Decree: *Τοιγαρουν Φασι Λακεδαιμονιους, ΕΠΕΙΔΗ ΤΙΜΟΘΕΟΣ ήκε ΠΑΡ' αυτοις.** Athenæus also, relating the fact, with some variety, has the words *εκτεμνειν τας περιττας των χορδων.* †

We are in possession then, of a Greek Decree, of unquestioned authenticity, preserved by a *Latin* writer, who lived nearly a thousand years after the transaction; not quoted by writers whose subjects most naturally admitted and even required it; and omitted in the most ancient editions of Boethius's works.

In the Scriptures of the New Testament we have a remarkable instance of such omission. An important passage of St. John we find first quoted at large (not in the original words, but in the sense of the original,) by a *Latin* writer, who lived more than four centuries after the death of St. John. The absence of 1 John v. 7, from ancient MSS. of the New Testament, and the Fathers, is much more easily accounted for, than the omission of the Lacedæmonian Decree by Greek writers on Music, Government, and Dialects; yet many learned men have doubted the authenticity of the verse in St. John's Epistle, because none of the Greek Fathers have quoted the verse, even in passages

* Orat. xxxiii. p. 411. *Τοιγαρουν Φασι Λακεδαιμονιους, επειδη Τιμοθεος ηκε παρ αυτοις,—την τε κιθαραν αυτου αφελισθαι, και των χορδων τας περιττας εκτεμνειν.* It should be *εκταμνειν*, in the same tense as *αφελισθαι*.

† Deipnos. L. XIV. c. ix.

where we might most naturally expect to meet it. But

1. It may have been purposely omitted in a large portion of the MSS. that were written during that agitated period, that intervened from the death of Constantine to the reign of Justinian.

2. It may not have been quoted by the most ancient writers on the Trinity, because they did not consider it as a proof of the Trinity.

In support of the former reason, we know from Irenæus in the second century, and from Origen in the third, that the Scriptures were mutilated by unbelievers in Christ's Divinity, who had sometimes supreme influence in the Church from the latter part of the fourth Century to the beginning of the sixth. Some of our oldest MSS. are ascribed to this period.

But the most extensive system of mutilation could not succeed in the entire extirpation of the verse. How then happened it, that, in the disturbed period before mentioned, the verse should not have been quoted by any Greek writer on the Trinity? Because, I suppose, it did not appear to them to be a proof of the *unity* of the three Divine persons, but rather, of the *concurrence* of their testimony to the Messiahship of Christ.

But if the most ancient writers did not notice it, how came it to be quoted by subsequent writers? Probably, because being a proof of the distinct existence of three Divine Persons, they considered it, secondarily, (as Scripture cannot contradict itself) a proof that there are three Divine persons in one God.

But how came a *Latin* writer, Vigilius Tapsensis, by it, when it is not found in more ancient Greek writers? I must answer this question by another. How came the *Latin* Boethius by the Spartan Decree, when it was not to be found in Plato or Aristotle, in Aristoxenus, or Plutarch, Aristides Quintilianus, &c. or in many other writers, where it might have been expected?

It is found in *Latin MSS.* of the Scriptures of great antiquity. The *Latin MSS.* in which it is found, are much more numerous, than those in which it is omitted. And, though it is not found in the most ancient *MSS.* of the Scriptures, it is quoted by *Latin Fathers* of much greater antiquity than any of the *MSS.* from which it is absent; and was expressly appealed to by the African Bishops in the fifth century, at the Council of Carthage.

If it is found in *Latin* writers, and not in *Greek*; so is the Decree. If it is omitted by *Greek* writers, who have written largely on the Trinity; so is the Decree by writers on Music, Government, and Dialects. If it is first quoted at large by a *Latin* writer, who lived four hundred years after St. John; the Decree is first expressly quoted and preserved by a *Latin* writer, who lived a thousand years after the promulgation of the Decree.

In questions of this nature, the correctness of the decision must depend on the critical competency of the inquirer. We may, therefore, for the authenticity of 1 John v. 7. appeal with confidence to Pearson and

Bull. If a minute knowledge of MSS. and a critical appreciation of various readings, be necessary to the inquiry, we may, to Wetstein's and Griesbach's rejection of the verse, oppose Mill's and Bengelius's conviction of its authenticity. And if, since the publication of Griesbach's labours, Mr. Porson has brought the weight of his great learning and sagacity against the verse, we may, without any disparagement of his judgment, allege, in support of the verse, the decision of Ernesti and Bishop Horsley.

If the external evidence from MSS. be unfavourable to the verse, the internal evidence is greatly in its favour. The connection of the context requires the verse. The earthly testimony in the 8th verse, has a manifest relation to the heavenly testimony in the seventh; and the comparison in the 9th verse has reference to both. The use of the *article* with ἐν in the 8th verse, is unaccountable (as is suggested by the learned Bishop of Calcutta) without the preceding ἐν in the seventh verse. The term *Λογος*, as it is here used, is peculiar to St. John.

The authenticity of this verse (as Ernesti has observed) does not depend *solely* on the evidence of Greek MSS. and *cannot be decided by them*. “ Si γνησιότης commatis septimi e solis codicibus Græcis penderet, atque ex iis solis esset æstimanda, tum Griesbachius causam obtinisset. Sed quanquam Codices Græci textus principatum in his rebus definiendis tenent, tamen docti et usu criticarum rerum præditi viri alia etiam adjumenta requirunt. Mihi quidem

maxime obstat nexus cum antecedentibus et consequentibus, quo minus sententiæ eorum, qui hoc comma delendum esse censent, subscribam : nam v. 9. comparatio instituitur inter testimonium hominum et Dei ipsius, qua haud dubie ad testes illos cœlestes respicit Apostolus, quorum paullo ante meminerat.*

II.

I cannot omit the opportunity, which this Postscript affords me of vindicating the Bishop of St. Asaph's "List of Books for the use of the younger Clergy," from a very great misrepresentation of it in the second of Dr. Marsh's Theological Lectures, not only because, I think, it does injustice to the judgment of the late learned and lamented Prelate, but because it appears to me to be calculated to mislead the younger Clergy, by confounding the order of their studies, and withdrawing their attention from what ought to be the first and last object of their Ministry.

"A learned Prelate of our Sister University, who has published a list of books recommended to the younger Clergy, has made no less than fourteen divisions in Theology, which he has arranged in the following order: 1. The first division relates to Practical and Pastoral Duties. 2. Devotion. 3. Religion in general. 4. Revealed Religion. 5. The Scriptures. 6. Comments on the Scriptures. 7. Concordances, &c. 8. Doctrines. 9. Creeds, Articles,

* Inst. Interp. N. T. p. 109.

“ Catechism, and Liturgy. 10. Sacraments and Rites,
 “ (subdivided into Baptism, the Lord’s Supper, and
 “ Confirmation.) 11. Constitution and Establishment
 “ of the Church of England. 12. Ecclesiastical His-
 “ tory. 13. Ecclesiastical Law. 14. Miscellaneous
 “ subjects.—Then comes a second list, in which these
 “ divisions are repeated; and lastly a third, in which
 “ they are exchanged for another set, amounting to
 “ seventeen, which it would be really tedious to enu-
 “ merate. Indeed throughout the whole of this theo-
 “ logical arrangement there is *nothing like system* to be
 “ discovered: *no reason* is assignable for the peculiar
 “ position of *any one head*: nor does this disposition
 “ any way contribute to that, which should be the pri-
 “ mary object of every writer—*perspicuity*.

“ A *more judicious Prelate of our own University*,
 “ in the Preface to his Elements of Christian Theo-
 “ logy divides the subject into four parts. The first
 “ relates to the Exposition of the Scriptures; the se-
 “ cond, to the Divine Authority of the Scriptures; the
 “ third, to the Doctrine and Discipline of the Church
 “ of England; the fourth, to Miscellaneous subjects,
 “ including Sermons and Ecclesiastical History. In
 “ this arrangement there is method. For the Bible
 “ must be understood, before we can prove its divine
 “ authority; and both of these tasks must be per-
 “ formed, before we can proceed to deduce articles of
 “ faith. *Sermons*, it is true, should not be placed in
 “ the same class with *Ecclesiastical History*; and in

“ all systematic arrangements, the term ‘ *Miscellaneus*’ should be wholly avoided.”

That the learned Professor “ misunderstands the design of both these Prelates,” I am under no necessity of proving, because it has been already done by one of the most learned of our literary Journalists.* But I wish to shew to those of the younger Clergy, in whose studies I am specially interested, as well as to future Candidates for orders, that in the Bishop of St. Asaph’s arrangement of Books for their use, there is an *admirable system* and connection; that *good reasons* may be assigned for the position of each head in the arrangement; and that the disposition is *perspicuously* adapted to those views, which are most conducive to the success of their Ministry.

I am persuaded, that the second of the learned Prelates before mentioned was by no means gratified by the preceding commendation of him at the expence of his right reverend Brother. I will not form any comparison of the two arrangements, but content myself with shewing that the former arrangement has none of the defects imputed to it by the Professor, but is *systematically* and *perspicuously* suited to the purpose for which it was intended.

Its purpose was to assist the younger Clergy in such a prosecution of their studies, as might best qualify them for the duties of their Profession. And what are

* Quarterly Review, Vol. III. p. 210.

the sentiments and attainments necessary for their acquitting themselves best in their Profession ?

- I. A strong sense of duty,
- II. a devout feeling and exercise of personal religion,
- III. a decided conviction of the truth of Christianity,
- IV. a thorough knowledge of the Scripture,
- V. its doctrines,
- VI. and ordinances,
- VII. and a zealous and practical attachment to the Church, of which they are members. These are the sentiments and attainments prescribed by the Bishop of St. Asaph's List. And how are they to be acquired ?

- I. By the study of professional duties,
- II. by Prayer,
- III. by examining the evidences of Christianity,
- IV. by the daily study of the Scripture, (with the aid of comments, and other subsidiary means,)
- V. in all its doctrines of faith and works,
- VI. and the ordinances of Christ and his apostles,
- VII. and by a comprehensive knowledge of ecclesiastical history, especially of their own Church, and of ecclesiastical law, as far as concerns the rights of the Church, and the correct performance of their ordinary duties.

With these professional sentiments and attainments, I will now shew how the Bishop of St. Asaph's *four-*

teen divisions*, in his *selection of books*, successively accord.

- I. 1. Practical and Pastoral duties.
- II. 2. Devotion.
- III. { 3. Religion in general.
4. Revealed Religion.
- IV. { 5. The Scriptures.
6. Comments on the Scriptures.
7. Concordances, &c.
- V. { 8. Doctrines.
9. Creeds, Articles, Catechism, and Liturgy.
- VI. 10. Sacraments and Rites.
Baptism, the Lord's Supper and Confirmation.
- VII. { 11. Constitution and Establishment of the
Church of England.
12. Ecclesiastical History.
13. Ecclesiastical Law.
14. Miscellaneous subjects.

As some books are confined to single subjects, (such as belong to each of the preceding heads,) others are *miscellaneous*, and include a variety of subjects, so as not to be classed under any one head. To such books the *fourteenth* division is allotted. This list of Books was not published as a system of Theology, yet in its *choice, order, and connection* of subjects, in their de-

* The *fourfold* division before mentioned, Dr. Marsh says, is as follows: "The first relates to the Exposition of the Scriptures; the second, to the divine authority of the Scriptures; the third, to the doctrine and discipline of the Church of England; the fourth, to miscellaneous subjects, including sermons, and ecclesiastical history." Are these arrangements so different, that *one should hardly suppose their authors were analysing the same subject?*"

scent (after the two preliminary points) from the general principle of religion to the particular establishment, discipline, and interests of our own Church, it has every advantage of the best system.

I can hardly conceive a course of professional reading more calculated to make a conscientious, able, and useful minister of the Church of England, than that which is prescribed by the Bishop of St. Asaph's list of books. It appears to me much more judiciously disposed than the Professor's own System of Theology. To lay the *foundation* of Theology in a critical knowledge of the Manuscripts, Various Readings, and Editions of the Scriptures, is inverting the order of Theological studies. It can have no general or practical influence on the ministry of the Church. It lends no aid to the conversion of the infidel, or the instruction of the ignorant. The great cardinal passages of Scripture derive no benefit from it. Patricius Junius was converted by reading the first chapter of St. John, Lord Lyttelton by the conversion of St. Paul, and Gilbert West by the evidences of Christ's resurrection. If ἡ τῶν λόγων κρίσις πολλῆς ἐστὶ πειρασ **ΤΕΛΕΥΤΑΙΟΝ** ἐπιγεννημα, the criticism of the Bible, in the sense here adverted to, should be among the last branches of Theology instead of the first. By making it a large and prominent part of Theology, it fixes the mind on the subsidiary means of the science, rather than the end. Its end is seen in its very name. Theology is *doctrina de Deo*, and Christian Theology, *doctrina de Christo Deo*. Among the ancient Fathers, Theology

was the doctrine of Christ's Divinity. In this sense they understood the words Θεολογείν and Θεολογία*. The *knowledge of Christ*, then, and of the *means of man's salvation*, should be the governing principles in Christian Theology; and the foundation of it, as a science, should be laid in such preparatory grounds, as point directly and obviously to those great subjects which are the ends of Christian Theology.

As all our knowledge of these subjects is derived from God's *revelation* of his will in the Scriptures, whatever tends to certify the truth of the Christian revelation, and explain the *languages* in which the Scriptures are written, must ever be a necessary subject of Theology. But Providence has so mercifully provided for our instruction in the great business of our salvation, that the important truths which most nearly concern us are the least embarrassed with difficulties, and require none of the aids of elaborate philology. Fortunately, therefore, for the *generality* of readers, even of clerical readers, the science of Manuscripts, various readings, and editions, is not among the *necessaries*, but the *luxuries* of literature, indispensable, indeed, to the perfection of a Biblical critic, but by no means so either to the well-informed Christian or the sound Divine.

The sound Divine cannot possess in too great a degree a critical knowledge of the original languages of Scripture; but a critical knowledge of *language* is one

* See Eusebius's Treatise on the subject, and Suicer's Thesaurus.

thing, and a critical knowledge of Manuscripts and Editions is another. The former will be useful to him in every page of Scripture; the latter only in the discussion of a few passages, in which, after all, the right reading must finally be determined from other sources. The *Bibliography* of the Bible (as I beg leave to call its external criticism) is interesting and useful, and no scholar ought to be ignorant of it (it is not excluded even from the Bishop of St. Asaph's *Inventory*); but it contributes very little to the right interpretation of Scripture-language; for *that* we must not look to the *Symbolæ Criticæ*, or the *Prolegomena* of Griesbach, but to the learning of Casaubon and Gataker, of Bos and Hemsterhuis, of Valckenaer, Alberti, and Kypke, and to some excellent comments in our own language*.

As one very important end of Theology is to instruct the future Minister of a Parish in *the knowledge of his profession*, the diligent aspirant to the Christian Ministry, before he has finished his academical studies, will probably be well instructed in his pastoral duties. But in resuming his professional studies in his Parish, the young Clergyman will change the position of this branch of his studies. What was last to the Academic, will be first to the Minister of a Parish. The knowledge and practice of his Pastoral duties will

* The edition of the Bible now publishing by the Society for Promoting Christian Knowledge cannot be too highly valued for its excellent selection of notes.

be the *first* object, and the permanent rule of his studies. And with this object *commences* the Bishop of St. Asaph's *List of Books for the younger Clergy*. How well digested that List is, how systematically and perspicuously connected its successive divisions are with the several branches of religious knowledge, in their descent (after the two preliminary points) from the general principle of religion to the particular establishment, discipline, and interests of our own Church, I have already shewn.

Yet however correctly and usefully arranged the List is, it was not published as a *system of Theology*. The Bishop expressly says, he is "not laying down *Institutes of Divinity*." He submits the List to his younger Clergy as an "*Inventory*" of Books, and declares his design in it was to "shew to younger students, *literate* persons especially, how much it is "in the reach of the most retired situation to procure "valuable helps in their inquiries upon every important article of their profession." Yet the Professor has introduced it into his Lectures, as an example of *defective analysis**; and of *Theological arrangement*

* "Theological writers are far from being unanimous, either in regard to the number, or in regard to the kind of divisions, into which Theology should be divided. In England, especially, so little has been determined on this point, that few writers agree in their divisions; and in some of them the difference is such, that one should hardly suppose they were *analysing* the same subject." This observation Dr. Marsh exemplifies by a comparison between two *Lists of Books*, one by a "a learned Prelate of a Sister

without *system, reason, or perspicuity*; — with what justice, I leave the readers of the preceding pages to determine.

The Bishop's *Inventory*, by its well-digested series, has all the order of system without pretending to it; and it rests a young Clergyman's conduct on two great and leading principles, the want of which no system can compensate, *a high sense of duty* and *personal religion*; it superadds to his literary and professional acquirements something better than mere literary excellence; and brings into exercise, and tends to perpetuate, those serious and interesting impressions, under which he pledged himself to the faithful discharge of his *pastoral duties* on the day of his Ordination.

University," the other by "a more judicious Prelate of his own University." The Bishop of Lincoln calls his arrangement a *List of Books*. "I shall subjoin a List of Books which every Clergyman ought to possess. — I shall divide these into *four* classes." In neither case was the List of Books proposed as a System of Theology. Indeed *Lists* and *Inventories* of Books were out of place on the occasion. A comparison between the Institutes of Limborch and of Turretin, of Mosheim and of Doederlein, of Usher and of Fiddes, &c. would have been more to the purpose.

END OF THE POSTSCRIPT.

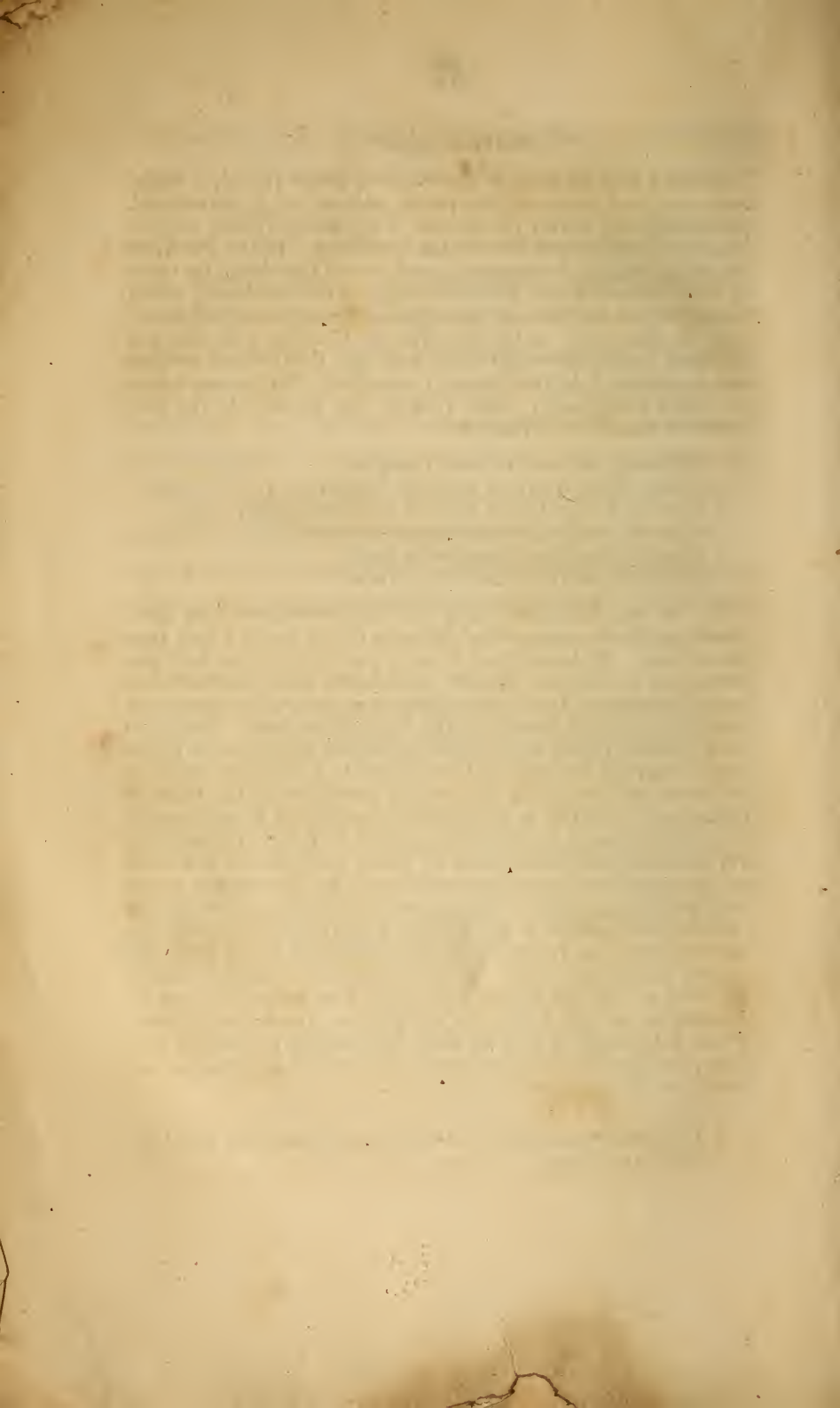
NOTE to page 29.

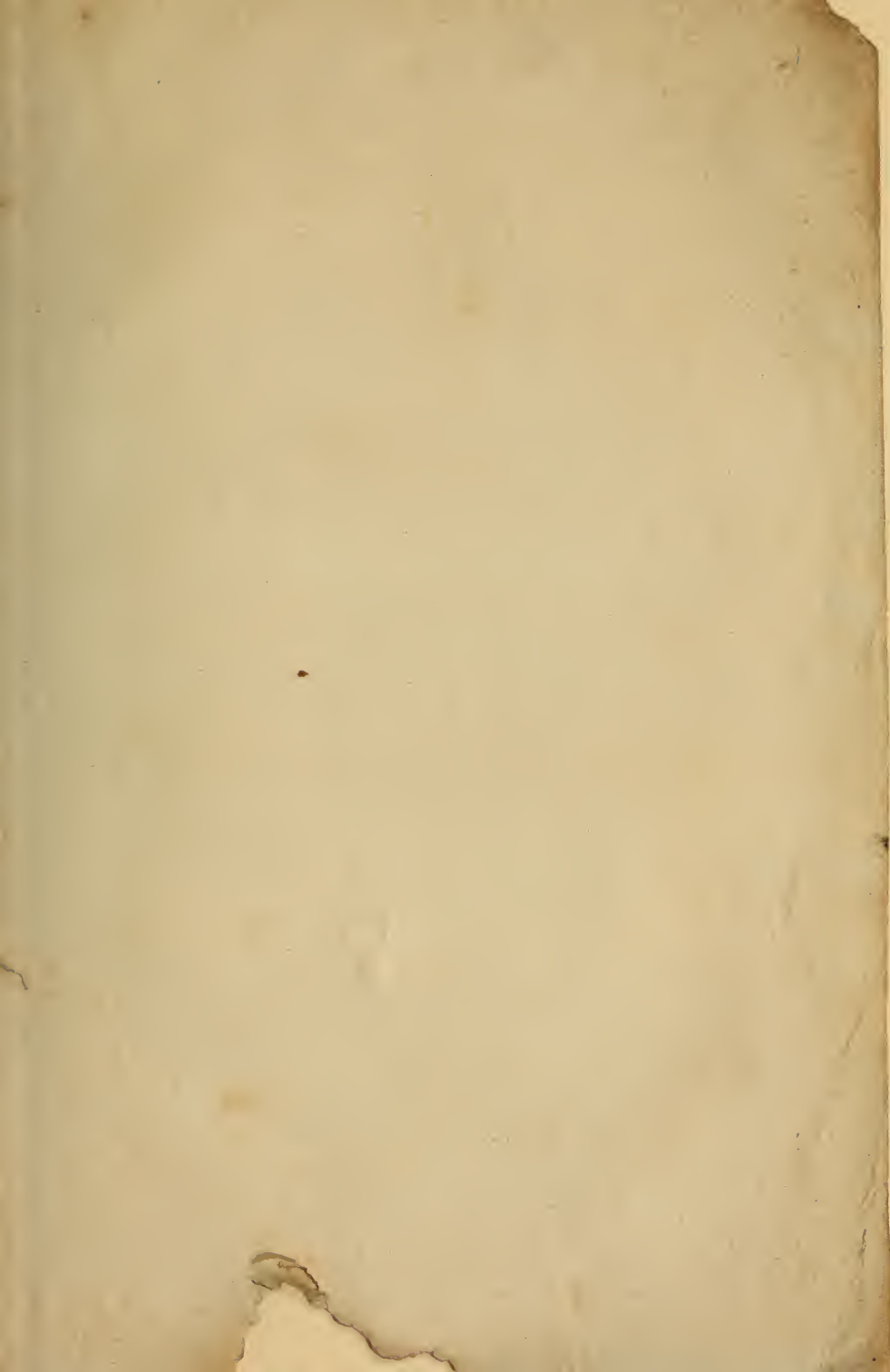
In unison with the spirit of that unkingly period (1791), I might have added—of that unchristian period, with respect to the national proceedings and literary productions of republican France, and for some years indeed previous to the revolution. In the year 1786 Larcher published his celebrated translation of Herodotus, the notes to which abounded with reflections injurious to Christianity, which I mention for the sake of his memorable recantation, of which more in this note. In October 1793 the Christian Calendar was abolished, and in November of the same year the Christian religion was interdicted by the French Convention. We cannot forget the wishes which were uttered, even in this country, in the year 1796, for the return of Paganism.*

Hail happy errors of delusive thought,
 Unreal visions with true blessings fraught ;
 Once more from heaven descend, to mortals kind,
 And cast your magic spells around the mind ;
 Film o'er the sight of speculative eyes,
 Nor let us feel the curse to be too wise.

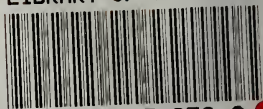
But we may reasonably hope that such sentiments may have passed away with many other delusions of the period which produced them. We happily have it in our power to bring at least one instance of decided and explicit recantation, which cannot be too generally known. In the first edition of Larcher's Herodotus, the notes were largely infected with the antichristian spirit. But in his second edition (1802) he has made the amplest amends in his power for the injury he had done to Christianity, by publickly renouncing his errors, and professing his decided conviction of the truth of Christianity. He says in his preface (p. xxxviii), “ Enfin intimement convaincu de toutes les vérités qu'enseigne la Religion Chrétienne, j'ai retrenché, ou reformé toutes les notes, qui pouvoient la blesser. On avoit tiré des unes des conséquences que j'improve, et qui sont loin de ma pensée. D'autres renfermoient des choses, je dois l'avouer avec franchise, et pour l'acquit de ma conscience, qu'un plus mûr examen et des recherches plus approfondies m'ont démontré reposer sur de trop légères fondemens ou être absolument fausses. La vérité ne peut que gagner à cet aveu. C'est à elle seule que j'ai consacré de revenir à elle dès que j'ai cru l'avoir mieux saisie. Puisse cet hommage, que je lui rends dans toute la sincérité de mon cœur, me faire absoudre de toutes les erreurs que je puis avoir hasardées, et que j'ai cherché à propager.

* Lavoisne's Genealogical, Historical, Chronological, and Geographical Atlas, Map 3.





LIBRARY OF CONGRESS



0 003 057 058 3

